DOCUMENT RESUME

ED 091 681 CS 201 215

TITLE	Languaging: A Composition Curriculum.
INSTITUTION	Mount Diablo Unified School District, Concord, Calif.
PUB DATE	Jul 73
NOTE	97p.
EDRS PRICE	MF-$0.75 HC-$4.20 PLUS POSTAGE
DESCRIPTORS	Class Activities; *Composition (Literary); *Curriculum Guides; *English Curriculum; Evaluation Techniques; Grade 7; Grade 8; Junior High Schools; *Language Instruction; Writing Skills

ABSTRACT

This curriculum guide reviews current theories on the teaching of writing, focuses on the nature of composition, and enumerates sequences of writing exercises for seventh and eighth grade teachers to consider for assigning to their students. Contents include "Rhetoric in the 1960's," which defines composition and explains what languaging is about; "Ways to Set Up a Composing Exercise"; "Composition Program Grade 7," and "Composition Program Grade 8," which present writing activities for those grades based on recording, reporting, and generalizing from one's imagination, life, literature, and the mass media; and "Assessment-Evaluation," which raises question about evaluating student writing and discusses tha purpose of the composition program. (RB)

ED 091681

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

LANGUAGING

A COMPOSITION CURRICULUM

Mt. Diablo Unified School District
Concord, California

Dr. James L. Merrihew
Superintendent

Mr. John Moiso
Assistant Superintendent, Educational Services

Mr. Norman Naas
Director, Secondary Education

July, 1973

CS 201 215

LANGUAGING, A Composition Curriculum for Grades 7 and 8

Contributors to this guide were:

Rowena Andersen	- El Dorado
Peter Roberts	- Foothill
Vicki Hackett	- Glenbrook
Mary Ann Smith	- Loma Vista
Ken Stierna	- Oak Grove
Marvin Tauber	- Pine Hollow
Marcia Jarvis	- Pleasant Hill
Maxine Emerson	- Riverview
Kay Derrico	- Valley View

Thomas Gage, Consultant in English - Chairman

INTRODUCTION

> "How to 'not' have to do school work. First get the teacher involved in an interesting conversation. Get other students involved in it to. Keep it going, most effective way of wasting one-half a period."

Ironically the 17-year-old who wrote the preceding quotation for a composition exercise to write a process exercise explaining how to do something, demonstrates the real purpose of language arts instruction. Metaphoring and languaging Man is a unique being among the constellation of living creatures, for only he can symbolize his experiences in such a way that others understand vicariously what he has experienced. Douglas Heath (1967) argues that 80% of classroom instruction is taken up by the teacher talking to students. Such teaching methods truncates the student's languaging repertoire. Whether the teacher teaches deductively or inductively, there is a limit to the number of opportunities the students have to speak. As the student in the quotation above indicates, there is an optimal opportunity to metaphor and to language, especially when the group talks among themselves or when a class of 35 students is broken up into six groups or when triads of students work together talking, languaging and metaphoring.

"Languaging" is a guide that places the emphasis on student language and not on models of professional writers nor on the generalities of what rules students should follow. Consequently, in the process of evaluation the teacher should heed Paul Diederich's (1971) confession and avoid using red ink for the error method in assessing student papers:

> "My own research has convinced me that red inking errors on student papers does no good and causes a great many students to hate and fear writing more than anything else they do in school. I gave a long series of tests covering 580 of the most common, persistent errors in usage, diction and punctuation and 1,000 spelling errors to students in grades 9-12 in many schools, and the average rate of improvement in ability to detect these errors turned out to be 2% per year. The drop-out rate is more than enough to account for this much improvement if the teachers had not been there. When considering how many hours of my life I have wasted in trying to route out these errors by a method that clearly did not work, I want to kick myself. Any rat that persists in pressing the wrong lever 10,000 times would be regarded as stupid. I must have gone on pressing it at least 20,000 times without any visible effort.
>
> "Although nobody knows what the right lever will turn out to be, my hunch is that we may have to program out most of these errors through the ear before we can affect the eye or the hand."

TABLE OF CONTENTS

		Page
I.	Introduction	1
	A. Rhetoric in the 1960's	1
	1. Christensen - Specificity and Additives	
	2. Moffett - Writing Out, Writing Down and Writing Up	
	3. Macrorie - Sensory and Journal Writing	
	4. Gibson - Persona, Audience, Tone and Attitude	
	5. Farrell - Inside and Outside Literature	
	B. What is Composition?	7
	C. Rewriting Your Way to a Ph.D.	8
	D. Languaging About What?	12
II.	Ways to Set Up a Composing Exercise	
	A. Color Lifting to Make Transparencies	13
	B. Media	15
	C. Mixed Media Light Show Guidelines - Donald Hatfield	19
	D. Film and Record Bibliographies	27
	E. Book Binding - Vicki Hackett	36
	How To Use These Assignments	40
III.	Composition Program Grade 7	
	A. Recording: Writing Activities on Blue Paper	
	1. From One's Imagination	44
	2. From Real Life	46
	3. From Inside or Outside Works of Literature	48
	4. From Media	51
	B. Reporting: Writing Activities on Yellow Paper	
	1. From One's Imagination	52
	2. From Real Life	54
	3. From Inside or Outside Works of Literature	57
	4. From Media	57
	C. Generalizing: Writing Activities on Green Paper	
	1. From One's Imagination	58
	2. From Real Life	58
	3. From Inside or Outside Works of Literature	59
	4. From Media	59
	How To Use These Assignments	60

(Table of Contents Continued on Next Page)

Table of Contents (Continued)

		Page
IV.	Composition Program Grade 8	64
	A. Recording: Writing Activities on Blue Paper	
	1. From One's Imagination	64
	2. From Real Life	67
	3. From Inside or Outside Works of Literature	67
	4. From Media	72
	B. Reporting: Writing Activities on Yellow Paper	
	1. From One's Imagination	74
	2. From Real Life	76
	3. From Inside or Outside Works of Literature	78
	4. From Media	80
	C. Generalizing: Writing Activities on Green Paper	
	1. From One's Imagination	82
	2. From Real Life	82
	3. From Inside or Outside Works of Literature	84
	4. From Media	85
V.	Assessment - Evaluation: An Introduction on Pink Paper	86
	A. Can Writing be Evaluated?	86
	B. For Whom is the Evaluation Most Relevant and Important?	86
	C. Some Questions to Think About	87
	D. The Purpose of This Composition Program	88
	E. Correcting a Paper	89
	F. One Model for Evaluating Composition and Achieving Departmental Goals in Languaging - by Bill Barber	91

A major purpose of "Languaging," the Composition Guide for Mt. Diablo Unified School District Intermediate Schools, is to provide teachers in grades 7 and 8 with a variety of strategies for teaching composition to their students, to articulate the composition program of grades 3 through 6 with the intermediate program, and the intermediate program with grades 9 through 12 in the District high schools. An additional purpose is to familiarize teachers with the impact of the Dartmouth Conference on the teaching of English, succinctly described by Albert Markwardt (1967): "If there is a 'new English,' it is to be found by reexamining and reinterpreting the child's experiences in language rather than by introducing new content, as has been characteristic of curriculum change in certain other school subjects, notably mathematics, science, and geography."

The lengthy introduction dealing with theory is crucial, for the writing exercises sans theory are nothing more than grocery lists.

The Composition Project first reviews current theories in the teaching of writing, then the Guide focuses on the nature of composition. Finally, the Guide enumerates sequences of writing exercises for 7th and 8th grade teachers to consider for assigning to their students.

A. Rhetoric in the 1960's

Among the most influential theorists on rhetoric in the last 10 years have been Francis Christensen, Walker Gibson, James Moffett, and Edmond Farrell, and the many scholars who have contributed to the Composition Programs developed under the auspices of the U.S. Office of Education Curriculum Centers. Many of these individuals' ideas have been integrated in the Composition Project discussed below. Francis Christensen's work on the generative rhetoric of the sentence and paragraph has been very influential, especially in the writing programs of grades 9 through 12. His identification of four aspects of mature style (the addition of modification, movement of modification, levels of specificity, and texture) is extremely useful when students have understood the purpose for writing. Christensen was greatly responsible for the Composition Program of the USOE Nebraska Curriculum in English. It has been our experience that his four principles of rhetoric are generally too difficult for most of the students in grades 7 and 8.

The difficulty results from the teacher becoming slavish to Christensen's terminology. What is useful is his technique of identifying additional clusters of modification and of identifying levels at which the modifiers make the subject, verb or object more specific. In other words, a basal clause like "He shook his hands" is improved by adding lumps of language that further specify the exactness of the act. By adding on to "He shook his hands" the modifying clusters "a quick shake," "fingers down," and "like a pianist," a reader begins to experience vividly the act the writer is trying to capture.

Christensen uses an identifying system moving down the ladder from abstract to specific, a system which can be helpful to the students so long as the teacher does not make the steps rigorous. In other words, the sentence "He shook his hands a quick shake, fingers down, like a pianist" might be diagrammed as the following:

1. He shook his hands
    2. a quick shake
        3. fingers down
            4. like a pianist

One can argue that both "a quick shake" and "fingers down" subordinate "shake," so that the diagram would be:

1. He shook his hands
   2. a quick shake
   2. fingers down
      3. like a pianist.

The point is that that is not the point. When the technique becomes the end of inquiry for the teacher and the students and not the means for analyzing the sentence, Christensen's method is no longer useable.

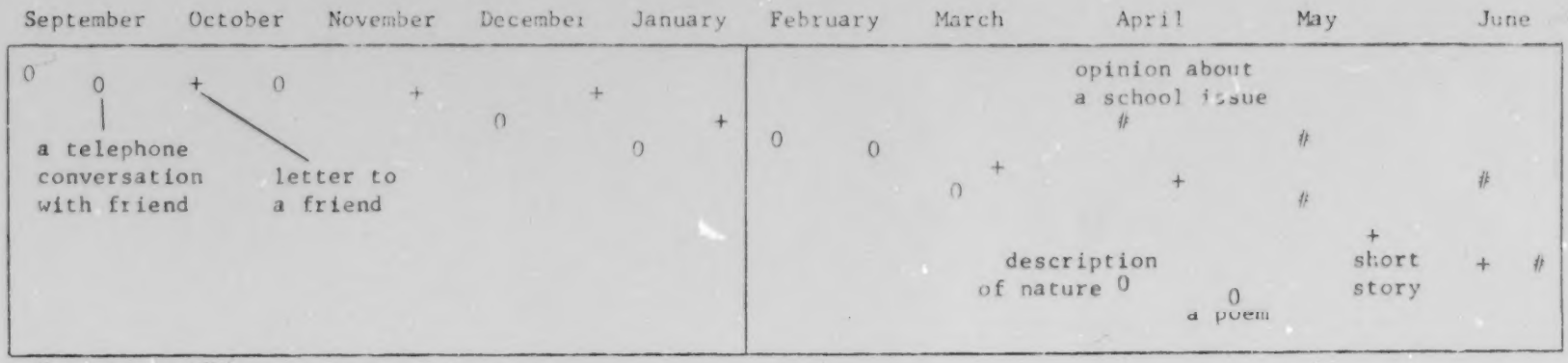
Gibson and Moffett differ from Christensen's analytic rhetoric for they offer a more organic, synthetic approach, moving from the whole down to the part. James Moffett in his book Teaching A Universe of Discourse (1971) has enlarged upon the ideas of Gibson and the rhetoricians who identify the importance of the audience, the purpose of writing, and the persona of the writer or speaker in the act of composing. Moffett demonstrates that the modes of discourse conform to conditions of purpose and audience. The crucial ingredient in his scheme is to heighten the experiencing of events so as to motivate the writer to write to specific audiences. Moffett enlarges on these thoughts and enumerates the act of composing as "writing out," "writing down," and "writing up." The activity of "writing out" is that type of composing which gives "full play to the invention of imagination and expresses inner-psychic material." The audience of these "writing out" activities is generally the self. When a poet is composing a lyric or a student is jotting down his feelings, both are making a record for themselves. It was probably this stance that John Stewart Mill was referring to when he said that a reader of poetry overhears a poem. "Writing down," on the other hand, is the recording of ongoing events, as in the case of note taking, transcribing, and recording important details.

Frequently, the writer will be writing to himself, as in the case in which he is taking notes. Sometimes, when he is "writing down" he might have an audience in mind, generally a familiar audience. In these two situations, the writer does not pay a great deal of attention to the polish or precision of the message. "Writing up" refers to a written discourse intended for an audience other than oneself, an audience which hopefully will act upon the information rendered. Due to the inclusion of stance and audience, Moffett offers a more complete theory of rhetoric than does Christensen, for, in a sense, he is moving from a full discourse to smaller units and then eventually to the smallest unit. Christensen, on the other hand, moves in the opposite direction--from the phrase to the sentence to the paragraph to the whole discourse.

Ken Macrorie, on the other hand, bases his theory of composition on the observation that most students attempt to use impressive language, "phony and pretentious English," language which has no relationship to real experience. Good writing involves telling truths, selecting natural words that connect closely with the feel of experience.

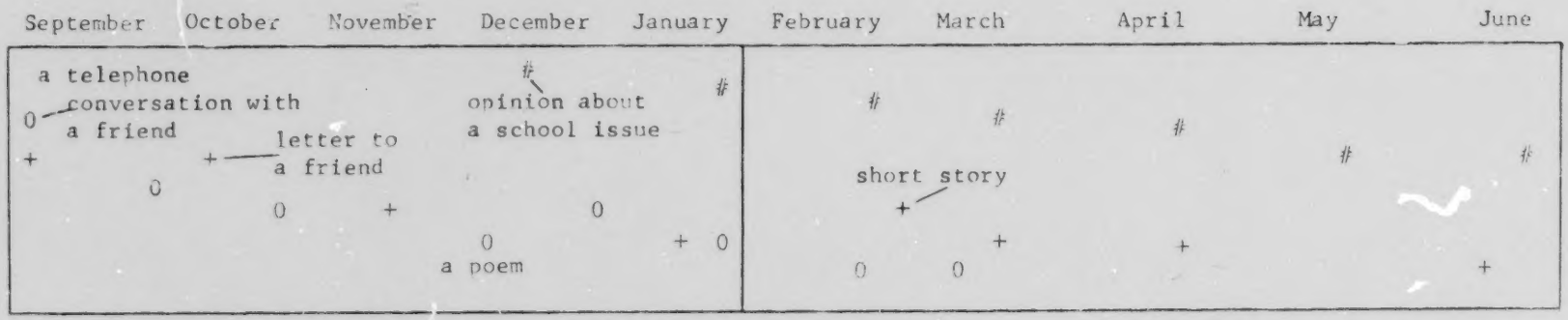
To accomplish honesty in writing, Macrorie suggests the ten minute free writing exercise. In this type of journal writing students do not stop to think about what to say or how to say it, but keep their pens moving continuously, jotting whatever comes to mind or describing whatever they observe around them. In this way, the writer is going so fast that he is forced to use his own natural language. From this assignment, Macrorie moves to free writing with a focus, staying on one subject for 15 or 20 minutes of nonstop writing. These free writings are later "tightened" by selecting the facts, details, and actions which most accurately recreate the experience.

7th GRADE AND 8th GRADE WRITING SCHEDULE



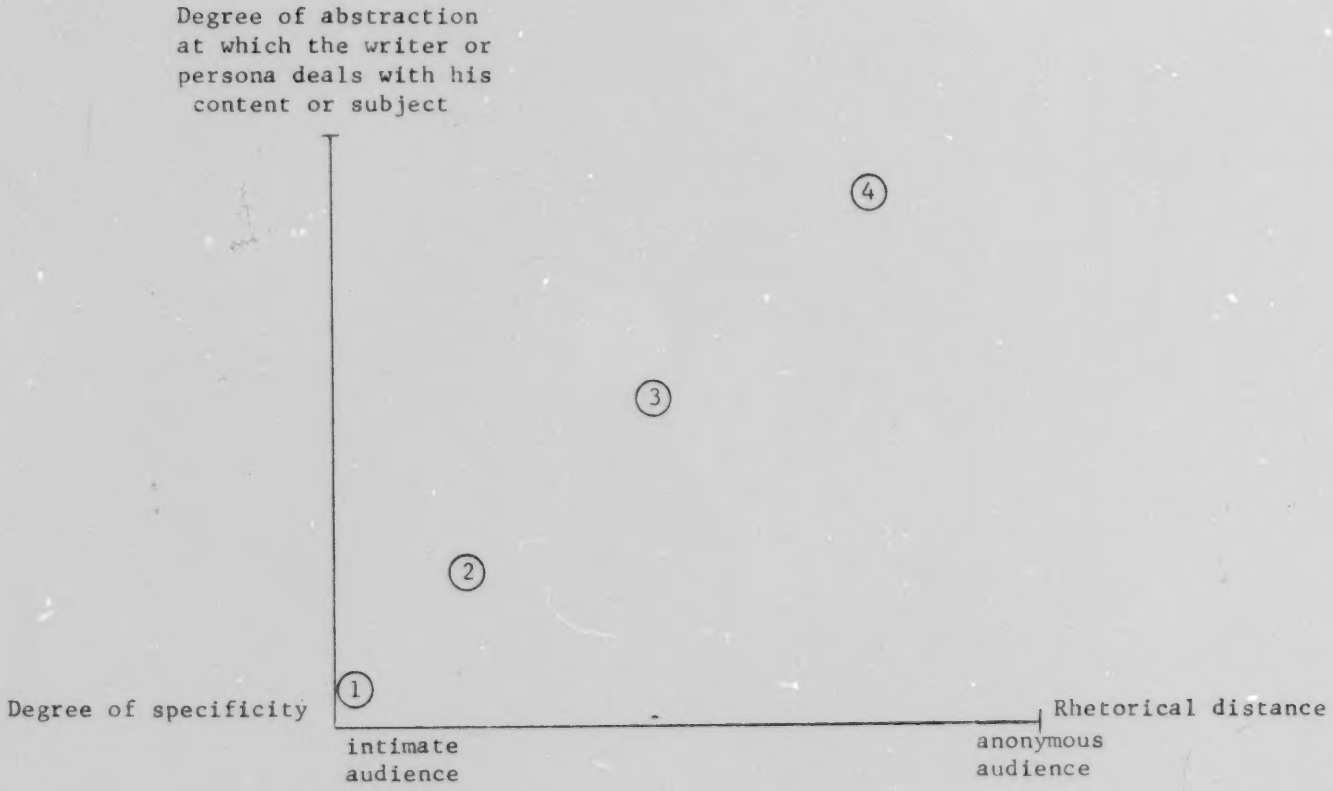
"writing out"
"writing down"
"writing up" exercises

Recording 0
Reporting +
Generalizing #



These are but hypothetical models of writing programs at grade 7 and at grade 8. In other words in the 7th grade a department adopting this schedule will have teachers assign students 10 descriptive - recording - writing out activities like poems, scripts of broadcasters describing sports events, telephoning. Then interlarded with those assignments teachers will assign 8 narrative - reporting - writing down activities like letters, diary entries, stories, etc. Finally, teachers will assign 4 expository-generalizing - writing up activities like essays.

MOFFETT'S COORDINATES OF ABSTRACTING
content and distancing persona
and audience



① a diary

② a letter

③ a speech to student body

④ an essay about war published in a magazine

As the students develop authority in connecting writing to real life, Macrorie assigns them to record the details of a process or experience and then write these details into a case history. He asks students to write dialogue from true situations, to watch and record oppositions in people and places, to keep a journal which tells truths from personal observations. With each written inspection of life, students are to play with word choice, word order, and word economy until they are satisfied that their sensations have been put down truthfully.

In addition to Macrorie's precision in reportage, Gibson (1970) adds two interesting components to the trinity of persons, purpose, and audience. In the diagram below, Gibson demonstrates that tone is the distance between the persona and the audience. The line connecting the two is relatively short in an informal utterance or composition. The line connecting persona and audience is relatively long when the speaker or writer is not familiar with his audience and wants to assume a kind of detachment.

I. Tone, the Distance between persona and audience

Audience Persona

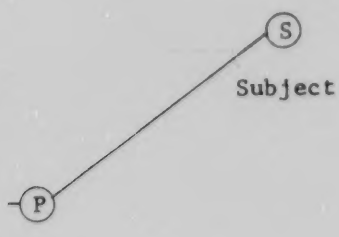
In a situation in which persona is chummy and informal.

Audience Persona

In a situation in which persona is addressing an important figure (a senator) or an anonymous group of readers.

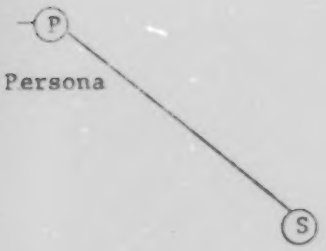
A second characteristic which Gibson contributes is the notion of attitude that the writer or the persona has toward his subject. In the diagram below, the speaker's favorable attitude toward his subject is indicated by the line linking persona with subject and which is drawn at an upward angle. One can diagram a negative attitude that a persona or writer has toward his subject by drawing a line connecting the persona to the subject at a downward angle.

II. Attitude, the angle between persona and subject.



Persona

In a situation in which the persona is trying to sell something.



In a situation in which the persona is trying to damn his subject.

Edmond Farrell provides some interesting tools a teacher might consider in organizing writing assignments around selections in literature. Like Moffett and Gibson, he sees persona, or writer, as an extremely important element in the writing situation. One must begin by assigning students the role of a vivid persona. If a teacher is going to assign a writing exercise based on a literary selection, Farrell sees two stances that the persona can adopt, either internal to the selection or external to the selection. In other words, in an assignment such as, "Assume you are Lady Macbeth and that you keep a diary. Write the five entries which precede your suicide," the student is to adopt a persona quite different from his own. On the other hand, in a writing assignment such as, "A friend of yours comes to you with a copy of Macbeth and says, 'I understand you read this play in class, what should I look for in it so that I can most fully understand it?' what advice would you offer?" the persona is outside of the literary selection, most likely the student's own self. In the same sense, the audience can be internal to the literary selection or external to it. In the following assignment, the persona and the audience are internal to the selection, The Glass Menagerie. "You are Tom and have been away from home now for three months. Write to Laura trying to explain to her why you left." Too many assignments based on literature have only one audience, usually the teacher.

Farrell also points out that the purpose of the writing exercise can be specified or unspecified. Tom's writing to Laura above would be an example of a specified purpose. On the other hand, Lady Macbeth entering five notes in her diary might be thought of as an unspecified purpose.

B. What is Composition?

Composition is not content. Wendell Johnson commented that you can't write writing. Writing is a languaging, a thinking process (unlike literature and language, which are content). In order to write one has to be moved, moved to a degree that he wills to assemble his thoughts in language and metaphors for his audience. No less important is the fact that much writing emanates from the will to express oneself, but too often composition has been taught as a subject. In most State-adopted texts, writing programs are tied exclusively to literature. In "Languaging" the writing assignments are languaging and metaphoring, based upon real-life situations, literary selections, and media. Though many literary selections provide a good basis for writing, a comprehensive composition program should extend beyond this in order to include those kinds of writing activities people encounter daily (in the outside world). In fact, the content could be from any subject area; e.g., science, social studies, mathematics or home economics.

Since composition is manipulating language, many aspects of language study necessarily are a part of the process of writing--semantics, dialect, usage, lexicon, syntax, and phonology. These areas of language study should not be taught in isolation but, rather, should be integrated with the writing act, as they are in the act of reading: the student intuitively accreting skills in his pursuit of meaning.

Wally Douglas captures the uniqueness of man's manipulating the symbolic system in the following: "Human beings do have this quite special ability, the ability to embody experience--past, present, or future, in repeatable, systematized, vocal sounds, and thus to reduce the exigencies of immediate experience to various regularities; concepts, I suppose they would be called, in first grade, language arts. Biologically, we have receptor and effector systems; humanly, we have this other system, somewhat dependent of the first two, which we have to call a symbolizing and a symbol-making system. It is by means of this system, through the language we make with it, that we represent the world to ourselves. We act by these representations, we live with their aid, we know ourselves by them; such help as there is in us comes with them."

"A Satirical Way of Looking at Languaging for Different Audiences for Different Purposes"

The following article from MAD Magazine is a refreshing way of seeing how the same content can be manipulated for different purposes and audiences.

SYMBOL ENGLISH DEPT. from MAD © 1973 by E.C. Publications, Inc.

Among the more dismal things about going to school is the expectation by teachers that you will read books and grind out homework from the day you are first able to pick up a pencil until the day you're finally allowed to pick up a diploma. Worse yet, you're bullied into writing thousands of themes, book reports, term papers and final exams as evidence that you really read all those books and did all that homework. But worst of all, most students plod through the years of drudgery without realizing that the whole ridiculous thing is avoidable. It should be obvious to anyone with an ounce of connivance in his soul that breezing through school without ever cracking a book is a cinch if one remembers two simple facts: (1) The first theme you wrote in second grade can be rewritten to fill every assignment you'll be saddled with later on, merely by adding some appropriate big words and twisting the subject matter around a little! and (2) teachers seldom read the trash turned in by students anyway! All that really counts is filling lots and lots of pages with words, thus "proving" that you've emerged with a clear grasp of whatever it is you're supposed to be grasping.

MAD herewith demonstrates what an easy swindle it is to master. And once you've got it down pat, you, too, can loaf through the next fifteen crucial and formative years as you're...

REWRITING YOUR WAY TO A PH.D.

Writer: TOM KOCH

Wilfred E.
2 A

My Sumer Vacashin

i spent ~~too~~ to weeks ALL Sumer at my granpa Efties on a farm in ~~Conzu Canz~~ CANZUS. I saw manny pigs their. SUM of the pigs saw me ~~too~~ two. WITH there ~~tink eers~~ eyes. the big pigs were verry big. Sum LitLe pigs got born WILE i Was their. they were LitLer. MY granpa Effie gos out and feeds the pigs evrry day. I think that is WHAT Maiks the pigs SMeLL Like My granpa Effie evrry day.

Billy Eftie, 6B

How I spent my Summer Vacashian

I spent all summer just hanging around having mumps and chiken pocks and my cuzzen visit me. He is from Cong ~~Kenes~~ out west wear I visitted my granpa a coupel years ago. My granpa has a farm ranch there and grows pigs with very small eyes. (on the pigs) I remember I saw many big pigs and some litler ones their when I visited him. I guess even the litler ones are big now becaws be caws my granpa feeds them a lot to make them smell He smells too. (my grandpa) I spent my summer vacashian thinking a lot aborit that. Espeshly when my chikenpocks made me sick and ~~thro~~ throw up

Bill Eftie
General Science II

Special Work Project Report

As my special work project to get extra credit this Summer I picked pigs as studying them is very scientific

To do my study project and get my extra credit, I got out all the notes I made a couple summers ago when I went to study pigs on my grand fathers farm in Cong Kazoo Iowa. Also I got a lot of books out of the library.

Part 2 - Scientific Conclusons

Pigs are a branch of the hog family which althow born small grow to be among our larger agricultural animals of probably 100 pounds or possibly more. This is probably due to their being fed dayley or oftenner which is probubly oftener than they need to eat which therefor makes them fat. We probably proved this scientific theory last semester studying how food we eat gets converted into energy which if you don't use it makes you fat.

Therefore, my special work project for extra credit proved scientifically that pigs are like people in this research. Also the pigs and my grans father smell a lot alike which makes them alike in another respect which is another scientific conclusion I got from my special work project for extra credit. Also they have very small eyes and stare at you, but that is only the pigs.

Bill J. Eftie
Remedal SoPhmore English
Mr. WAlgrebe - Period 7

"A TaLE OF TWO CITIES"

I founD this book to be 527 paGes long and as talked about in claSS, a work oF great English literature even though most of it seems to be about FRance. It is well writtenn and holds the interest of the reAder well; expecialy through the first cHapter.

My onl y criticiSm of the aUthors' writing is the way he never says in the fiFst chapter that the rabble (who were the FrenCh country people of their day that stARted the ffffff French revolution by kiLLing all the city people) probably raiSed many pigs on their farmS. I think /Af the book would have mAde more sense if the author had said this in THe first chapter because pigs smelL and have to be Fed every day which A could have made the rabble act like they did.

Unless the authOr wrotE about it in later chapterS, the readeR A/ also wouLD not learn that pigS have very smaLL eyes and stare at you when xxxxxxxxxxxxx you staR e at them.

This could make the rabble bloodthirsty as I learned while doing a loT of outside reading in Kansas a couple of years ago. But the author leaveS this important fact out of Chapter 1.

I have no other critIcisM of this book as I found all the reAst of it to be a Work of great literature as we talked about it in class.

Wilfred Effie

Many case histories found on optional supplementary reading for this course prove that childhood trauma produces neurotic adult reactions to external stimuli. A classic example is that of Bertha M., discussed in a large book not available in our library. As a child Bertha M. was once told that pigs are born small but grow larger and, in time, create an odor that can't be transmitted to humans. Frightened by such external stimuli, she passed into childhood trauma which soon worsened when she found that pigs also kept small eyes and stared at people. In later life, Miss Bertha M. developed a phobia about touching pigs even though she did not look Jewish. Her case is typical of the type discussed in this assigned reading that, citing further examples would merely be repetitious.

Wilfred J. Eftie
Advanced U.S. History 405
Independent Study Report--Fall Quarter

CONTRIBUTARY FACTORS IN THE CLOSING OF THE AMERICAN FRONTIER

Much has been written attributing the ultimate termination of frontier life in the United States (both ethnic and subsidiary) to the Oklahoma land rush, the invention of barbed wire and similar events occurring between 1890 and later on.

However, exhaustive research into the matter reveals that the approaching halt of the nation's westward thrust could be foreseen at roughly the same time as a result of the coming of the domestic pig to such previously untrammeled areas as Kansas.

Though the subject is seldom touched upon except in unpublished source material, the fact that pigs are born small and grow to exceptionally large size could well have played a role in the elimination of the buffalo, the Indian and the cowboy from the Great Plains region. Certainly, the cowboy (a classic frontier symbol) found himself encroached upon by the new swine-oriented culture, and so was forced off the land by the first generation of pigs to grow to maturity.

Additionally, pigs have remarkably small eyes with which they tend to stare at people (including Indians), and this alone is sufficient to reveal a

THE ABSENCE OF RURAL FAUNA AS IT RELATES TO THE PROLIFERATION OF URBAN DELINQUENCY

A Thesis Submitted for the Degree of Master of Arts in Sociology by Wilfred J. Eftie, B.A.--1971

Viewed empirically, the sociological discipline has accorded scant notice to the absence of rurality as a causation for urban life patterns in general, and, more specifically, for the overall spread of anti-social behavior among the youthful. It is the intent of this thesis to prove, both through existing literature and original research, that urban delinquency is confined chiefly to cities because of a progressive absence of farm animals in such concentrated centers of population.

Indeed, a direct inverse mathematical correlation may be quickly established by the perceptive student through application of the simple formula

$$F = \frac{PSM^2}{H}$$

(Felonies equals the square root of People per Square Mile divided by Hogs).

Though available literature provides few concrete figures on either swine density or felonious crime in the 18th century history of a typical urban center such as the Bronx, the fact remains that pigs have very small eyes with which they stare at people. Furthermore, this staring practice is the apparent sole factor accountable for the crime rate differential between the Bronx and such traditional H.H.D. (High Hog Density) areas as Kansas.

Moreover, existing source material fails to mention that pigs are born small, but then grow to an ominously large size. Obviously, this phenomenon alone would tend to serve as a crime deterrent in H.H.D. areas.

Finally, in the pages that follow, we shall explore the role of pig smell (or, conversely, its absence) in the field of crime detection and many

A QUALITATIVE ANALYSIS OF SWINE VISION AS IT PERTAINS TO HUMAN BEHAVIORAL RESPONSE IN OSBORNE COUNTY, KANSAS.

A dissertation based upon primary research and presented as a qualification for the degree of Doctor of Philosophy in Abnormal Zoology by Wilfred Jeffred Eftie.

The original research data hereinafter presented is based solely on heretofore unpublished findings as compiled over a two year period[1] during which residents of an ethnically typical Kansas farm were subjected to being stared at by the 42 hogs[2] comprising this study's "control group".

Without resorting to value judgements, it is the intent of this research project to substantiate an empirical relationship between the small size of the median swine eye[3] (as intensified through the pig smell/eyelid blink factor[4]) on the one hand, and resulting intrafamily behavioral oddness on the other.

Though the visual capability of the Poland China hog is not scientifically measurable, the literature abounds with proof that this breed tends to have white bristles[5]. By the same token, animals in the control group progressed, without exception, from small to large size as they matured[6], thus creating the impression that they could both see more and take increasingly decisive action in response to visual stimuli.

These factors[7], as will be correlated in the following, tend to bring forth human peer group subservience, thus giving rise to such defensive Kansas colloquialisms as "hogwash", "schweinhundt", and, most revealing, "in a pig's eye". This "sour grapes" response typifies the full range of

1. 1953 & 1954, primarily in July.
2. 41 Poland Chinas (*Chinus Priockus*) and one brown one.
3. As computed in cubic centimeters.
4. Ibid.
5. Funk & Wagnalls Standard Dictionary, 1939 Edition, pg. 878.
6. Approximately 12 lbs. to much heavier in addition to larger.
7. See above.
8. Greebick, "The Pig in Our Language," privately printed, 1884.

D. Languaging About What?

The context of a writing assignment may be a real life situation, the student's self-expression, a literary selection, and/or other media. The variables a teacher might consider in assigning "writing down" and "writing up" exercises to the students would include persona, both external and internal; audience, both external and internal; purpose, both specified and unspecified; tone, the relationship between the persona and the audience; and attitude, the feeling that the persona has toward his purpose or content. The modes of composing may be thought of as recording, reporting, and generalizing. Below is a chart that roughly approximates Moffett's ideas relating to the way one processes his content, either abstractly or specifically, and the effect that his audience has upon him.

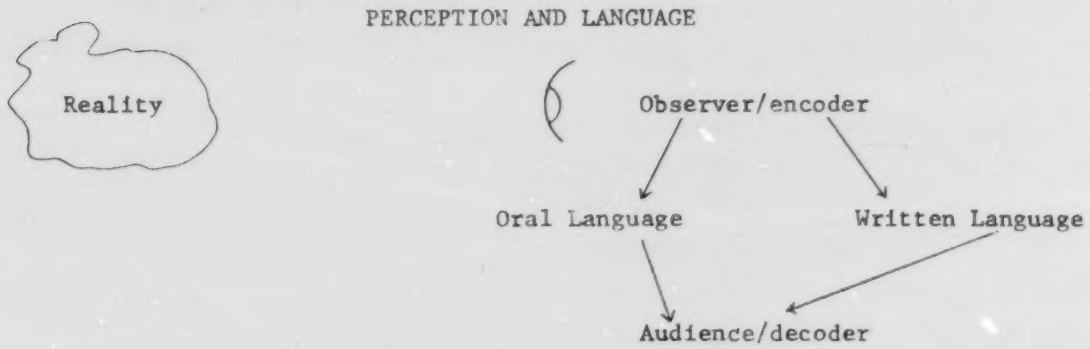
MOFFETT'S COORDINATES

Persona	Mode of Writing	Audience	Tense	Form of Discourse
First Person	Recording	Self Alter ego Friend Friends Unfamiliar Audience	Is Happening	poem, soliloquy, diary, monologue, dialogue, drama, sports broadcast
First Person	Reporting	Friend Group of friends Large peer group Anonymous group	Happened	informal letter, dialogue, reportage, notes, speech, article in school paper, story, eye witness, account, autobiography, memoirs, article for Life or New Republic
Third Person	Generalizing	Official Peer group Professional group Anonymous group	Happens	formal letter, autopsy article, essay, case history, biography, chronicle
Third Person	Theorizing	Professional group Anonymous group	Will or should happen	essay, history, speech, Socratic dialogue, thesis

II. Ways to set up writing exercises

Techniques Teachers Can Use to Engage Students in Writing Activities

A teacher can arrange a number of situations drawing from the student's imagination, from real life, from literature, and from media, in order to engage students in composing. Basically, the relationship can be depicted in the following diagram:



Since speech is symbolization of reality, writing is symbolization of symbolization of reality. The farther removed from the experience both in time and space, the greater the likelihood that the message, stimulated by the experience, will be blurred or distorted for the intended audience. The following are three techniques by which teachers can give students writing exercises so that they, as encoders, can generate language that is to be decoded: color lifting, multimedia and book binding.

A. Techniques for Lifting Color to Make Transparencies

There are two processes of lifting a color print in order to make very inexpensive overhead transparencies. The teacher can use Contact Celluloid or Mylar laminating film which Adhere the color pigment from a photograph printed on chalk base paper. If the picture is on any other type of paper, such as chemically treated photographic paper, the color lift technique will not work.

1. Contact Paper - Any hardware store carries Contact Brand Transparent paper. (A teacher can be fooled into thinking a roll of transparency paper is used up because the safety paper on which the transparent Celluloid is adhered has trademark and measurements visible.)

   There are twelve steps to making Contact transparencies:

   a. Cut out a picture printed on a chalk base paper such as Life, Esquire, Time, color sections of the Sunday magazine, etc.

   b. Match a piece of Contact paper and cut in order to superimpose on the picture.

   c. Separate Contact Celluloid from safety paper.

   d. Carefully roll Contact Celluloid onto print.

e. Forcefully rub the Celluloid onto print so that the adhesive binds the color pigment.

f. Put the combined print and transparency in lukewarm water with some detergent added.

g. Take out the celluloid transparency after 15 minutes (sometimes the two sheets will separate independently).

h. Separate the celluloid from paper.

i. Allow transparency to dry.

j. Look at the dry celluloid to see the layers of noncolor chalk that were also lifted by the adhesive celluloid.

k. Scrub the transparency vigorously under running cold water until all of the noncolor chalk is gone. (This step is extremely important because the chalk is impervious to light and the light from the lamp will project an opaque form on the screen.)

l. Mount clear transparent celluloid onto clear acetate (106240, a box of 100 sheets, from MDUSD Warehouse Catalog) or plastic frame or spray adhesive side of celluloid with clear plastic so the adhesive does not wrinkle or stick to other surfaces.

2. Mylar Laminating Film - One can order Mylar Laminating Mounting Film in rolls of 11 1/8 by 200 feet or 20 inch by 200 feet from the MDUSD Warehouse. The former is number 81020 and the latter, 81022. There are twelve steps to laminating transparencies:

a. Cut out a picture printed on chalk base paper, such as that used in Life, Esquire, Time, color section of Sunday newspaper, etc.

b. Match a piece of Mylar Laminating Film and cut it in order to superimpose it on the picture.

c. Place dull side of laminating film on color print with the shiny side out.

d. With the mounting press iron, pin down four corners of the laminating film.

e. Place combined laminating film and paper in the dry mount press and bake it for 11 minutes.

Steps f. to l. are identical to those for Contact Celluloid lift.

B. Media

A teacher can construct situations with media whereby the students communicate with each other; i.e., students in pairs or students in groups can generate papers for other students as audiences. As previously mentioned too often the only audience to whom students write is the teacher. By rearranging students' chairs, the teacher can construct a situation in which student X communicates to student Y. For instance, if the teacher projects onto a screen an image on a transparency (two techniques of lifting a color print to make a transparency are discussed on page 13) on an overhead projector, he can pair his students so that student Y's chair is facing student X, who can see the screen over student Y's shoulder. Student Y cannot see the image. Student X must tell his partner what he sees. He must language and metaphor so his partner can perceive with his eyes.

Following Moffett's ideas, many exercises may be arranged so that student Y records what student X is seeing and describing to him, so that student Y reports a series of events that led up to the frozen moment being captured in the image being described by student X, or so that student Y generalizes philosophically about conditions revealed to him by student X's perception.

The length of students' written work will be determined by their age and ability. With slower students, student Y may try to draw a geometric figure that student X sees on the screen. The riddle is also effective. Student X, looking at the object on the screen, can describe it but cannot identify it, while student Y notes all the details in order to find the noun that identifies the image. For more able students, student X can verbalize as much as he can in a given period of time, and student Y will generalize the whole by supplying a title or caption for the picture.

Student Y can be asked to compose a sentence with multiple embedded modifiers that identify the specific details of the image described to him by student X. Using the same procedure, student Y can write a paragraph or the whole discourse, in each case the purpose being to record, to report, or to generalize. Their interrogations may appear to be chaotic, but in fact, the alert teacher can detect in the student's language his or her discovery of his or her own egocentricity. When student X says he sees a man, student Y is not satisfied, but presses on so that X answers "a funny man," only to be countered with inquiries like "a peculiar man?" or "an amusing man?"

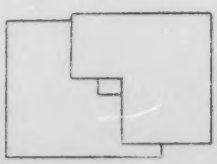
This arrangement might last for 15 minutes before the teacher removes the transparency and hides it from those students who are Y's. Then students reverse position and a second transparency is put on the overhead.

This type of assignment can be extended to a third student, or student Z, who is responsible for evaluating the papers of student X or student Y. The students composing Z might be those students who were absent the day of the dialogues, or they could be students in another of the teacher's classes. For instance, in first period, 20 of the teacher's 30 students would fall into the category of X and Y, and the remaining 10 would be Z. Those students would be charged with evaluating the papers of second period's students A and B. Second period would have a remaining 10 students who would be Z and would be charged with correcting the first period's A and B papers.

These exercises need not be limited to the overhead for slides or large photographs, for even short motion pictures with the audio turned off can be exciting stimuli for student writing. In the exercises that follow under grade 7 and grade 8, many can be constructed around this rhetorical situation, asking students who cannot see the stimuli to write letters or to assume the role of a figure in the unseen picture.

Other variations of the use of multimedia include whole class observation of an image projected on the overhead. A blurry image can evoke mood suggesting the haunting shadows of Conrad; an image of a young girl by the lake, Ransom's "Blue Girls." By lifting a transparency three or more inches above the overhead glass, the lamp will project a blurry image also, which not only suggests mood, but may be used to have students try to identify the subject. When pressed to identify a blurred picture or an isolated image from a whole picture, man intuitively metaphors: "it's like a leaf," "it's a map." Less able writers have a hard time finding a focus from which to predicate about the subject of the composition. By cutting out large stencils in an L shape,

and by bringing them together,



the teacher can create an iris from which students can focus on primary details in the composition. This draws the metaphor from him, rather than asking him to say what it is like. By focusing on 2 or 3 isolated images in a sequence, he can correct his initial metaphor, relate details, suggest narration. Also a subordination, coordination and superordination exercise can be obvious extensions of this exercise.

Color lifted ads can be used to demonstrate analogy and irony. By viewing two objects that form an analogy in an ad, students generate passages that reinforce a central idea; or by viewing objects that are incongruous, they can compose passages that evoke moods of pathos and comedy. For instance a picture of a mountain lion on a car will enable a teacher to ask students to fill in the blank in the sentence, "The Mercury is like a _____." Conversely, students can write descriptions of the Mercury, modifying its qualities without stating that in the picture, the cat is on the car.

Irony is an incongruent arrangement of details which evokes sadness or humor. A picture of a Volkswagen and a sweet old lady is underscored by the statement, "Only a mother could love such a face," a total experience that strikes us as amusing. On the other hand, one can commiserate with the subject in a picture depicting a Vietnamese waist deep in water trying futilely to throw water on the burning roof of his hut, elevated on stilts.

Another language exercise is one in which the teacher asks the students to call out kernel sentences that identify details of a picture, concrete aspects which the teacher then writes on the board. Then the teacher asks the class to embed these details in a lengthy cumulative sentence. Finally, the teacher asks the class to change the details in order to reveal a negative or a positive attitude toward the subject in the picture. For instance, if an image of a snake is projected on the screen, the class can generate the following sentence which reveals a negative attitude of the class as author, by transforming details from the board: "Coiled to strike, the slimy, green snake darts its tongue toward the unsuspecting child, wearily trudging through the jungle." A more positive attitude is revealed in the sentence, "Discovering his master, the diamond-headed snake reared its alabaster head and body above the jungle verdure so that the worried boy might not pass it by."

Another activity with the overhead is one in which the students perform nonverbal light shows with transparencies they have made. By syncopating images to rock music or to lyrics of ballads being played on a phonograph, a student can perform his own composition before the class.

A teacher can compose subtle arrangements in order to have students formulate expository statements about the future by superimposing related images. An aerial picture of Los Angeles, shot with a fish-eye lens, can be superimposed over a picture of the moon shot from an approaching rocket, thereby suggesting the global problem of the population explosion.

Transparencies of pictures shot at peculiar angles can be used to suggest to students point of view and tone. The magnified hand extended toward the camera lens will strike any viewer as menacing or threatening.

Student-Made Transparencies for the Overhead Projector

You can have students make their own overhead transparencies by giving them polyethylene or clear plastic sheets the size of the overhead projector. These polyethylene sheets can be obtained at hardware stores or at grocery stores (any heavy saran wrap type foil will do). In order to write on the surface of this plastic, you will need permanent ink flow pens of various colors such as Blaisdell: Color Vision Projector Markers. You will also need scissors and scotch tape.

The purpose of making illustrations may be for discussing books or to illustrate poetry or readings assigned in the class. First you must sketch desired picture on scratch paper or cut out picture from a magazine. Second, cut a piece of plastic to fit the size of the overhead projector, then place the clear plastic over the sketch or picture from a magazine and hold in place with paper clips. Trace the forms of the sketches or pictures and color in with flow pens. Then you can put the plastic on the overhead to share with the class (accompanying with oral or taped talk or music).

You can produce a film when you haven't the money to shoot film by having the students write up story boards as if they were planning to make a motion picture. The students sketch figures (stick figures will do) in sequence for different scenes. Beneath each box in the story board write in the dialogue carried on by the characters. Each scene of the film is drawn on a separate sheet of plastic. Scotch tape the scenes together in the proper sequence. Dialogue, music or sound effects can be taped on a cassette or tape recorder. Student pulls film across the overhead as the tape recorder plays.

Another activity with these materials is to create silhouette shows or stories, poems, etc. by coloring sheets of paper in solid colors to depict various moods of a story. One can read with this effective image projected on the screen. Also, one can cut out silhouettes that represent important aspects of the story. As the stories or poems are narrated, lay or move the silhouettes across the colored plastic to syncopate the action in the story.

BIBLIOGRAPHY

Christensen. The Christensen Rhetoric Program, Harper Row, New York, 1968.

Diederich, Paul. A letter to Edmond Farrell, 1971.

Douglas, Wallace. "The Nature and The Present State of Composition", English For The Junior High Years. ed. Stephen.

Dunning. NCTE, 1969.

Farrell, Edmund. "The Beginning Begets: Making Composition Assignments," The English Journal, March 1969.

Gibson, Walker. Persona. Rand McNally, 1970.

Heath, Douglas H. Humanizing Schools: New Directions/New Decisions. Hayden Book Company, New York, 1967.

Macrorie. Telling Writing. Hayden Press, New York, 1970.

Moffett. Teaching a Universe of Discourse. Houghton Mifflin, Boston, 1971.

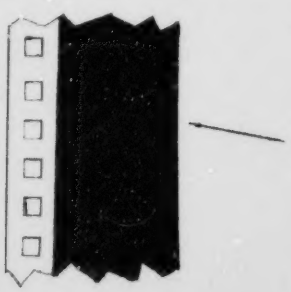
C. Mixed Media Light Show Guidelines by Professor Donald Hatfield, Educational Media Laboratories, University of California, Berkeley

The following techniques were developed to demonstrate special lighting effects for classroom light show presentations and mixed-media projects. These special effects are visually satisfying and, since they are (or should be) a group activity, they afford the teacher an opportunity to initiate pupil motivation. The suggestions are presented as guidelines only, utilizing both 16mm motion picture film and 35mm slides.

It is assumed that one or more of each of two types of projectors are available--16mm motion picture and 35mm slide projector, automatic or manual.

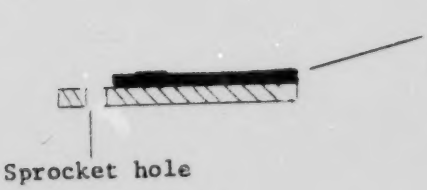
16mm FILM LOOPS

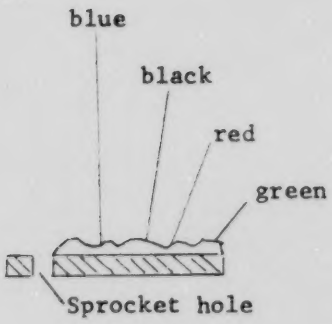
The first project is simple enough for primary school levels. It requires the use of 8 feet (for each loop) of 16mm color leader (black) film.



The color leader can be boiled in coffee or tea to soften the emulsion. It is then possible to scrape the emulsion and expose the various colors which make up the opaque black. A nail or some other semi-sharp instrument should be used to scrape the opaque emulsion. The colors are determined by the depth of the scrape.

Cross section of 16mm leader





The colors are determined by the depth of the scrape.

The film after being sufficiently scraped should then be spliced into a loop and threaded into a manual projector.

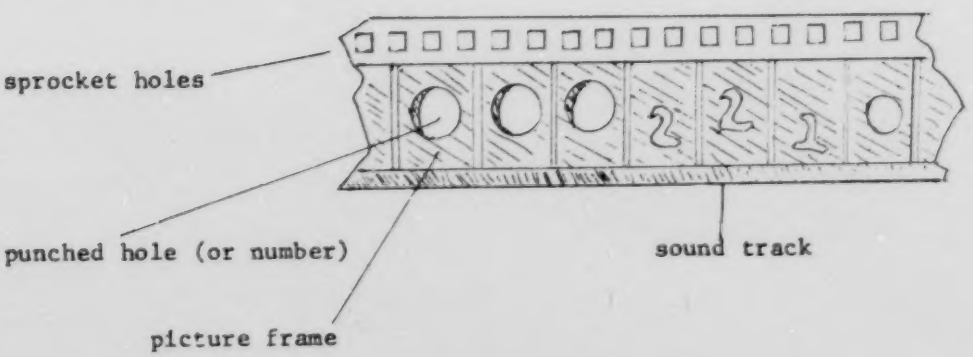
Exposed and developed color or black and white 16mm film (from discarded movies) can be cleared by immersing it in liquid bleach (Clorox, Purex, etc.), rinsing in water and drying. The cleared film is transparent and can be painted on with oil-based paints. It should be noted that the sound track on the film will also be cleared unless protected by magic mystic tape. (Scotch tape is too sticky).

Partially cleared film is achieved by sticking magic mystic tape over the images in the film desired to be preserved, such as the sound track located on the edge opposite the sprockets. It is important to remember that you should not remove the mystic tape until you finish painting the clear area unless you want paint on the emulsion image preserved by the tape.

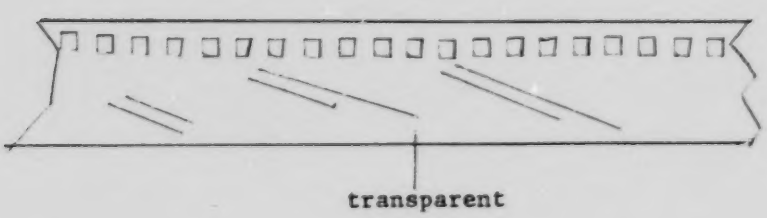
The 16mm frame is rather small for drawing on, as in an animated film, but a paper punch may be used to make a hole in each frame in approximately the same respective position in relation to the edges of the film.

The following are illustrations of the film-loop technique:

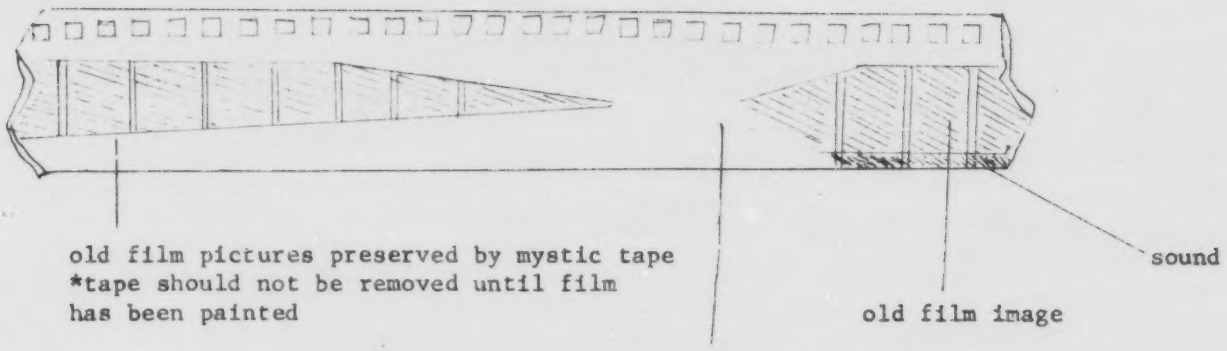
16mm exposed film (with sound track)



Totally cleared film



Partially cleared film



CLEAR - this area may now be painted
with spray paints or glass stain.

Paints which can be used on cleared film:

1. Pactra 'namel (spray) @ 69¢ a can
   These are a few of the pactra colors - candy parisian, green, oriental purple, wild cherry and blazing red.
2. Glass stain (brush) @ 50¢ a bottle
3. Small bottles of enamel "candy" colors for models
4. Any paint which will adhere to the slick plastic surface of film without readily chipping off should be experimented with. Many felt pens work. Remember though, opaque colors won't project . . . <u>except as black</u>.

It is advised that two or more light coats of clear enamel or plastic be sprayed over the painted loops. This helps bind the paint to the film.

Suggested techniques to try:

1. Partial clear and paint
2. Full clear and paint

   a. Random color
   b. Repetitive solid colors

3. Punch holes in film strip using any of the above techniques

The showing of two film loops simultaneously projected over each other on a screen is most effective indeed. This program may be accompanied with slides and sound tapes or records.

In the following section two types of 35mm slides are presented; the simple painted slide and the oil/water slide.

<u>Painted slide</u>

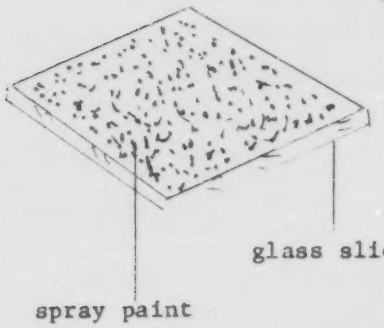
Items needed:

1. 2" x 2" glass slide covers, which can be ordered from a camera supply shop.

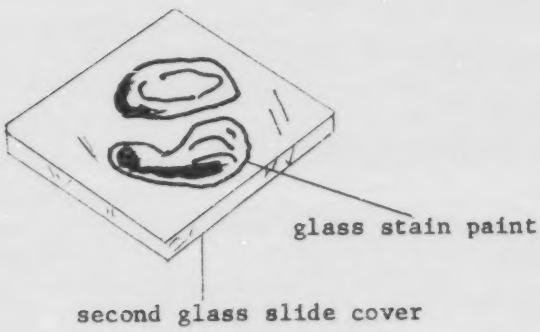
2. Paints. They must be of a translucent type as mentioned for the film loops. The <u>candy spray paints</u> and <u>glass stain</u> may also be used.

Each painted slide consists of two halves laminated together by the paint applied to them. After applying the paint to each half of the slide, wait several minutes letting the paint get very tacky. Then align both pieces and bring together. It takes several days for the paint to dry completely.

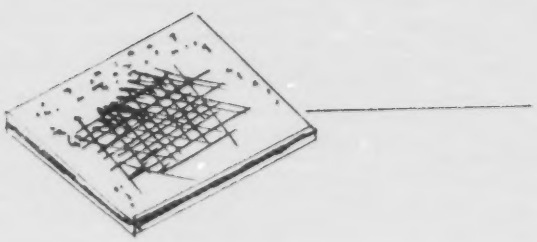
Making a Painted Slide



FIRST: Spray slide cover and let stand until almost dry.

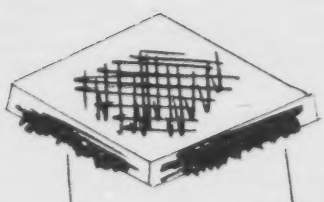


SECOND: Paint another slide cover with glass stain by applying a few drops on the plate



When both plates are almost dry sandwich them together.

If paint is too wet when the plates are placed on each other too much paint will be forced out and the slide will project a bleached image. Try for dark slides by letting the paints get fairly dry.



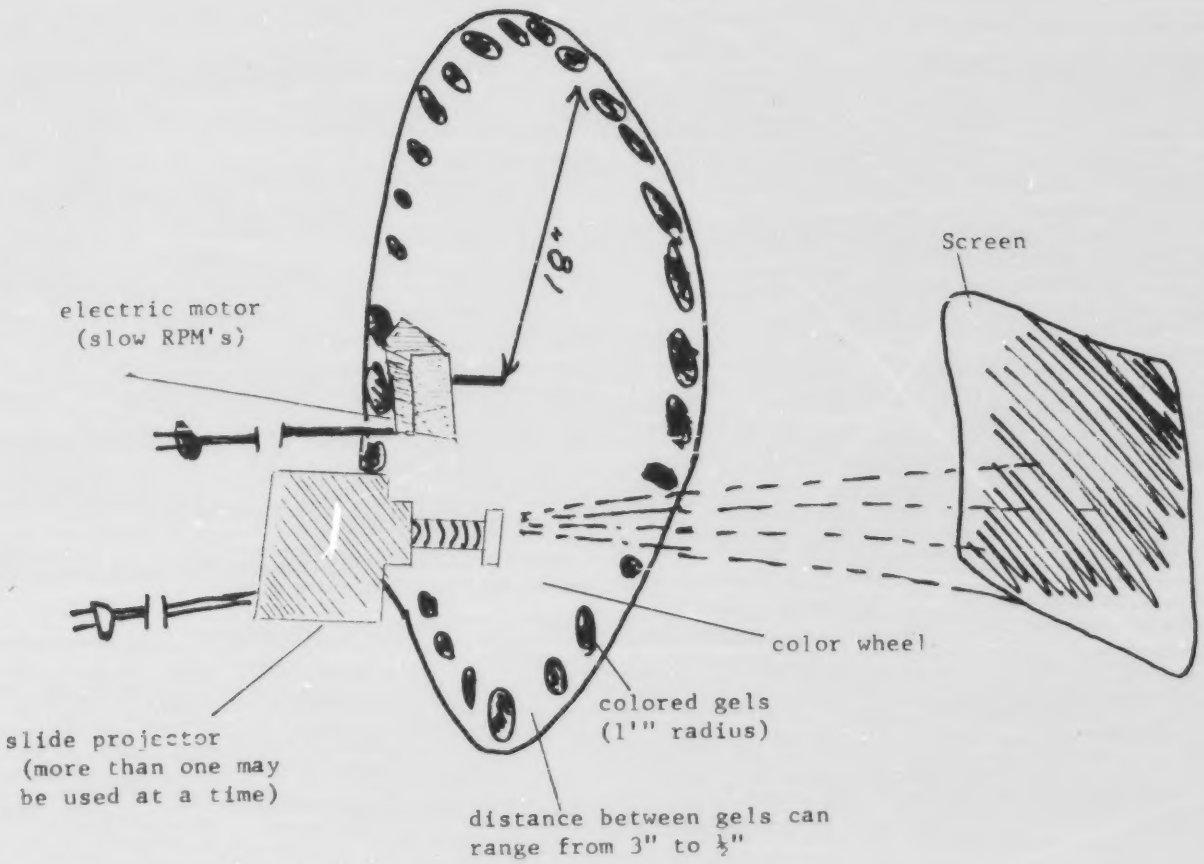
Trim paint which has been squeezed out with a razor blade.

Oil/Water Suspended Slides

The oil/water suspended slides may best be used with a "color wheel." The color wheel is a fairly simple apparatus consisting of slow speed electric motion and a large (18" radius) cardboard with small port windows (1½" radius) cut along its circumference. These windows are covered with theatrical color gels. It is best to alternate the colors such as red and blue or yellow and green.

A slide projector is then placed behind the color wheel and the oil/water slides are projected through the rotating colored windows. The effect is spectacular and intriguing.

Color Wheel for Oil/Water Slides



The Making of Oil/Water Slides

The following are needed:

1. Plastic slide holders, with metal gasket inside (available at camera supply shop).

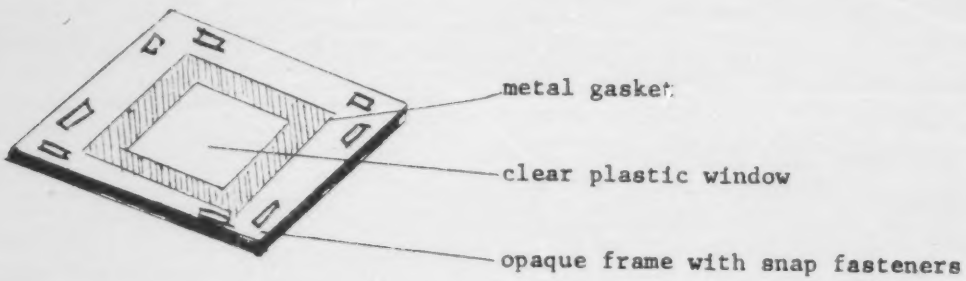
2. Silicon cement (no other seems to work as well).

3. Food colors suspended in water.

4. Colored mineral oil. The following is a way to pigment mineral oil:

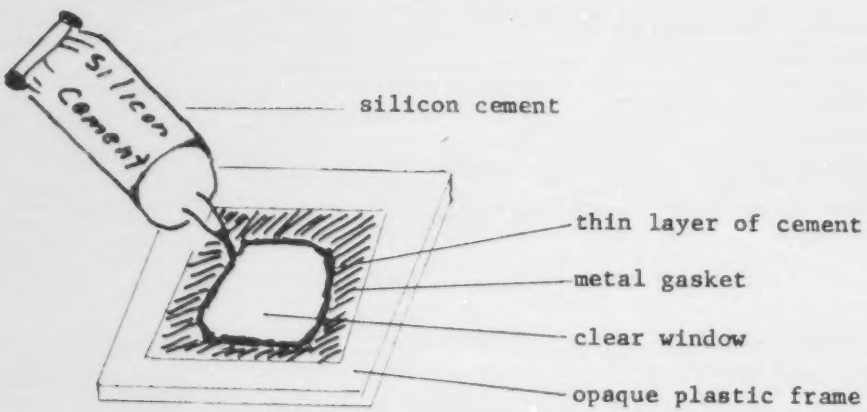
   Dilute glass stain or other transparent petroleum dyes with turpentine or paint remover. This is because the glass stain will agglomerate if put directly in the oil. Remember to keep your oil and water dyes dark.

Assembly of Oil/Water Slide

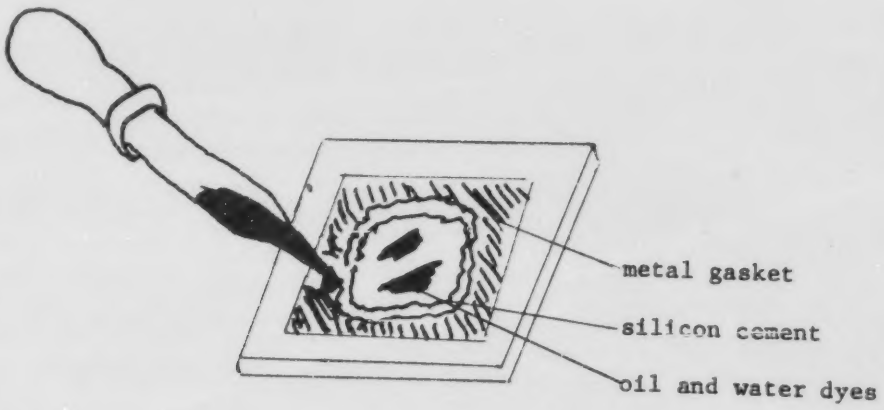


Half section of plastic slide holder.

Apply a thin continuous stream of silicon cement along the edge of the clear plastic window and the metal gasket of both halves of a plastic slide holder.

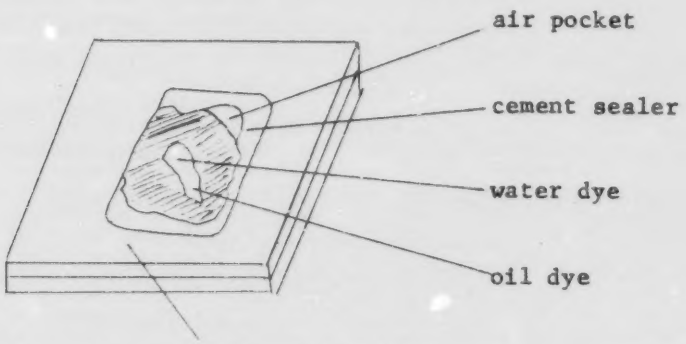


Then add a few drops of an oil dye and a water base dye on only one of the halves. Do not use too much dye as it will wash over the cement-bonding materials.



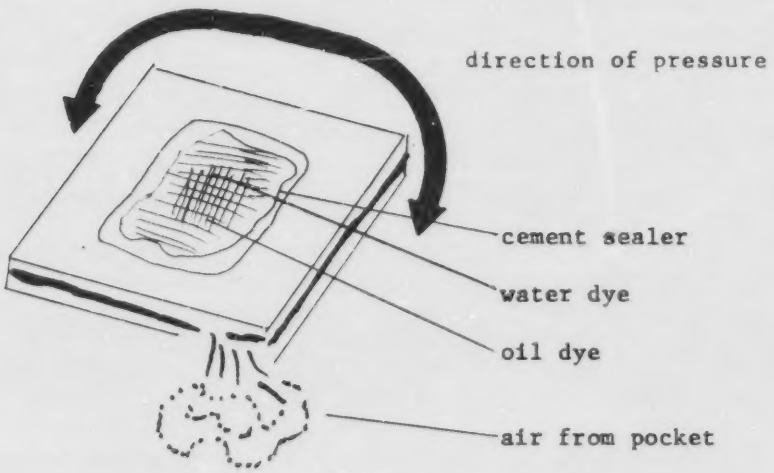
Half of a plastic slide holder.

Then drop the other half (the one without the dye) after proper alignment on top of the original half. Press both together until the snaps are snug. Do not press middle of slide—only the edge.



Assembled plastic slide holder.

To eliminate air pocket press the edge farthest away from the pocket first and slowly snap the slide holder toward the pocket. The air usually forces its way out of the cement which reseals afterwards.



These two elements--motion picture loops and 35mm slides--can, of course, be used simultaneously or separately on separate screens or overlapped on the same screen by either front or rear projection or both. They can also be used to highlight or otherwise support standard 8mm or 16mm motion pictures or slides assembled for whatever purpose may meet the needs of the subject under consideration . . . ecology, history, literature, . . . the possibilities are almost endless.

Another device worthy of exploration in this regard is the overhead projector, using a variety of techniques. "Liquid color," combining water, transparent oil color, food color, and clear glass or plastic shallow containers can yield engrossing effects. The possibilities here, too, are well-nigh endless. The process is sometimes "messy," and the cleanup afterward is often onerous, but may prove well-worth the effort. One of many variations consists of turning the projector away from the screen and reflecting the image back onto the screen by means of quilted or crumpled aluminum foil.

In conclusion, these procedures, while they may seem to partake of the nature of play, are strongly motivational, and can be used to lead into sound learning activities. We recommend any or all of them as initial steps in encouraging pupil involvement at all levels.

D. FILMS, RECORDS, STUDY KITS

The films listed below have been drawn from the CONTRA COSTA COUNTY SCHOOLS EDUCATIONAL FILM CATALOGUE 1970-71, SUPPLEMENT 1972, and SUPPLEMENT 1973. The study kits and film strips are from the District IMC. See the Language and Literature section for more films you may want to use in your classroom. There are many films that are fine examples for the writing of children's books or stories; these are listed under Remedial Reading and Speaking, Discussion, and Logic and are not all listed here.

SK 753 THE ALIENATED GENERATION

Most of this kit is geared toward an older than intermediate audience; part II, however, is a series of scenes from the hippy world of Haight-Ashbury with popular and once popular songs as background. It offers no judgement. May lead to personal reactions and generalization; may also lead to a story with the setting presented as the story setting.

FS005-002 AMERICAN FOLK HEROES

Stories of Miles Standish, Johnny Appleseed, Davy Crockett, Mike Fink, Sam Houston, Wild Bill Hickock, Buffalo Bill, and Kit Carson. Best used on an individual or small group basis as stimulus for writing tall tales, folk tales, or legends.

SK 967 AMERICAN INDIAN MYTHS

4 Indian myths. FS plus cassette tapes. Used in correlation with writing myths, either ancient or modern, to show how myths reflect the beliefs of a people.

6684 BAGGAGE (9-12)

Set in San Francisco. A young mime tries to divest herself of an unseen burden. May lead students to write about personal burdens.

6697 BLUE DASHIKI (4-8)

A young Black boy earns money on his own to buy a dashiki he has seen in a local African store. Set in city in U.S. May lead into narrative writing, character description, value discussion.

2061 BOOMSVILLE (8-Co)

Animated story of growth of man's world from explorer first spotting land to first step on moon. Fast moving, congested feeling. May lead to personal reaction, to observation of environment of student.

6773 THE CHICKEN - LE POULET (4-12)

French tale with subtitles about a boy who determines to save a favorite chicken from the table. May stimulate folk tale writing or other narrative writing.

6712 THE CLUBHOUSE BOAT (4-8)

In obtaining a boat for their club, the boys use some under-handed methods. May be used to stimulate character description; role playing before and after film may lead to writing of own feelings and values. The film presents a value dilemma. It stops in the middle and the students are left to discuss the situation.

2143 CONFORMITY (7-12)
Animated film that suggests the patterns of people's lives. May lead to journal entries, to generalization. The images are rather abstract; some kids might not be able to get a handle on them.

1257 THE COW (K-4)
A peaceful day in the life of a cow; only natural sound effects. May lead to writing as the cow, awareness of environment, sensory writing.

2644 CREATING A CHILDREN'S BOOK (1-8)
"Jolly Rober" Bradfield tells how he writes children's books, where he gets ideas. Animated excerpts from books included. May lead to writing of children's stories and to bookbinding.

5831 THE DAY MANOLETE WAS KILLED (7-12)
Sensitive account of the death of the greatest matador in the world. May develop into student writing about death; this often appears in journals or on free writing days; may lead to such thoughts; also related to bravery, character description.

5716 THE DEER AND THE FOREST (4-6)
With Wagner and Beethoven in background, the deer live through a year without narration or interruption by the media. May be used in connection with sensory writing, narrative writing, exposition.

1031 DREAM OF WILD HORSES (4-12)
Poetic film of wild horses of Carmargue with slow motion and musical background. May lead to descriptive writing, haiku, writing actually as the horses "feel" to the student.

6696 DR. HEIDIGGER'S EXPERIMENT
Uses special effects to tell the Hawthorne story printed in Counterpoint. Use in connection with notes in composition guide.

2190 ELEGY (8-Co)
Prisoner treasures a flower he can see from his cell, but once free it is no longer valuable to him. Yugoslavian cartoon. May lead to discussion of symbolism in writing, to narration, to generalization to personal statement.

SK 754 THE EXPLOITED GENERATION
This is geared to an older audience, but parts of the set may be used in working with writing for (or selling to) a particular audience. Techniques of advertising are mentioned during interviews. May lead to interesting student reactions to commercials geared to them and to their own writing of advertisements, emphasizing different audiences.

576 EYE OF THE BEHOLDER
Dramatizes 12 hours in the life of an artist who becomes involved in the murder of a girl. The film shows how the artist appears to 5 different people, pointing out that we see what we want to see and hear what we want to hear. May lead to discussion of persona and point of view writing.

2652 GARBAGE (5-12)
A visual essay presents the problem of the garbage in the world. No solution is offered. May lead to expository writing, sensory writing (sights, smells, feelings, tastes, sounds).

2005 GENIUS MAN (7-12)
A cave man's useful inventions fail to please his fellow cavemen; finally he gives them a weapon which they are thrilled with. May lead to generalization, personal statement about man and violence.

5005 GRAY GULL THE HUNTER (4-8)
The life of the gray gull as a marauder is presented in this tale set in Sweden. May lead to writing as the gull, to narrative writing, to descriptive writing.

5605 HAIKU (4-Co)
Explanation of haiku as a means of expression directly related to the life style and love of nature of the Japanese. Contains haiku spoken in Japanese and then translated into English; also, shows haiku written in Japanese. Leads to writing on haiku and tanka.

1219 HAILSTONES AND HALIBUT BONES (K-3)
Celeste Holm narrates the poem by Mary O'Neill which gives impressions about colors. Can be used in correlation with the book of the same name in writing for small children and emphasizing rhyme plus sense. Emphasize that it is a children's film for best response.

6760 THE HAND
A puppet and a hand are the only characters. Film shows the power of the state to crush the individual. May lead to own statement about power, to writing about the artist, to generalization about the message of the film. Good for brainstorming possible interpretations of who the puppet and the hand might represent.

6583 THE HANGMAN (9-12)
Narrative poem about coward who helps in the hangings of others only to become the last victim. Maurice Ogden's poem. Great lead into narrative poetry. Requires discussion and interpretation.

5691 HENRY WADSWORTH LONGFELLOW (4-8)
Presents Longfellow as an American poet who was interested in spreading poetry to others. Used to give example of the life of one famous writer. No writing assignment needed.

6785 HOPSKOTCH (K-6)
Basically a film for younger children, it can elicit response in writing from older students. Depicts a socially unpopular boy in his actempts to make friends. May lead to personal writing, ideas for journal entries.

5930 THE HOUSE JACK BUILT
Character receives a "golden mirror" and uses it to get ahead. But when he gets everything, he finds out he is quite bored. There is a surprising end when he wishes for the ultimate in being different!

2639 THE HUNTER AND THE FOREST (4-12)

Portrays a hunter who intends to kill but changes his mind while out hunting. Uses simple symbolism, which a class may be prepared to watch for. Can lead to personal writing about hunting, narration of the film (which has only musical and natural sounds as background).

6779 I AM JOAQUIN (7-12)

Chicano story of pride in his roots and achievements in the past. May lead to personal writing: I am John. An epic poem. Good, also, for noting how visual images keyed to words in the prose poem narrative.

1269 IS IT ALWAYS RIGHT TO BE RIGHT?

Contemporary animated story of a world where each special interest group isolates itself from all the nonbelievers until no one talks to anyone. Then someone has the audacity to admit he might be wrong. Dialogue and cooperation are reborn again. Can be used for expository writing in which students argue opposing positions on an issue or generalize about chauvenism, bigotry, tolerance, or inter-group cooperation.

6609 JOSHUA

Depicts the personal conflicts of a Black boy who lived in Harlem and wins an athletic scholarship to a Texas college. He develops a sense of identity as a Black American in a White society.

2047 JUNKYARD (4-6)

An unnarrated film with musical background which shows beauty in the junkyard in the shapes, colors, patterns that occur there. Goes through 4 seasons. Leads to descriptive writing, sensory awareness outside of classroom, haiku, etc.

5313 THE KING AND THE LION (7-8)

Based on Aesop's fable, this film carries the message that we receive love if we offer love. Good example for writing of an original fable.

6608 KITTENS ARE BORN (K-9)

Complete filming of the birth process and the care immediately following birth. Seems to lead well into personal reactions to the film and to personal experiences with birth.

5687 THE LADY OR THE TIGER

Dramatic film. The prince must choose by his father's command one of 2 doors. Behind one door is a lady and behind the other a tiger.

2249 LEAF (4-6)

A leaf soars through Yosemite Canyon with music in the background. Use in correlation with sensory writing, with "being" the leaf.

6798 LEGEND OF THE MAGIC KNIVES (3-8)

Legend of the Northwest Indians told with carved masks. Great example of a legend and how it is directly a product of the beliefs of a people. Leads students into creation of a modern legend.

2183 THE LOON'S NECKLACE (K-12)
Indian legend of how the loon, a waterbird, received his neckband. Good example of a legend as reflection of the beliefs of a people. Leads into student legend writing.

2115 MAGIC SNEAKERS
Fantasy. A young boy discovers a pair of magic sneakers. After putting them on, he is chased by a "monster," but his shoes protect him. Good for recording, reporting and generalization.

2426 MARK TWAIN (4-6)
Shows the life of a famous writer. For enjoyment only. Not for report writing; shows how this writer got his ideas.

5683 MOODS OF SURFING (9-Co)
Beautiful film of the moods, sensations, feelings of surfing. No narration. Great for sensory writing. May lead to narration with this as setting.

6714 PAPER DRIVE
For seventh graders. Details a value conflict in which some students cheat in a paper drive contest because the opposing team has cheated. Film stops in the middle at the dilemma point and students are asked, "What will happen next?" Can lead to first person writing from inside of one of the characters, generalizing about value issue raised, or reporting of students' own experiences with similar dilemma.

SK 854 THE POETIC EXPERIENCE
Introduction to poetry that is enjoyable and pleasant to listen to. Has samples of different types of poems, musical background at times. Used as an aid to understanding different modes of writing.

6312 THE POETRY OF CHRISTMAS (4-6)
An elementary film interspersed with visual and poetic images of Christmas. Used for enjoyment; not necessarily in connection with writing assignment.

5325 POETRY TO GROW ON (4-6)
An elementary film; it will help intermediate students to appreciate it more if they are told this beforehand. They can look in it for types of poetry (fill-in, haiku). Find out what they think makes poetry appealing to children. Can be a fine lead into writing for younger children with this film's focus on the younger audience.

2655 THE PRINCESS AND THE DRAGON (4-8)
Puppet show depicting the story of the dragon who takes over the kingdom until the hero comes to the rescue. Good lead into writing fairy tales or into script writing. Possibly into puppet production and performance. See films about puppetry.

6658 RIVER BOY (9-12)
Focus on the first feeling of love, on frustration, on wanting to impress someone, on embarrassment. Can lead naturally into some very personal writing in narrative style.

6264 ROBERT McCLOSKEY (4-8)

The writer tells how he started as a writer and illustrator; he shows actual scenes that are in his books and introduces viewer to actual book characters in real life. Use as the life of a writer with no writing connected. His books are probably in school library. Check them out ahead of time; you're sure to have takers for Homer Price.

5064 RUN (8-12)

Depicts man running blindly through life, only pausing for nourishment and tranquilizers, unitl he drops dead. May lead to generalization about our life style, to personal account of a student's daily time schedule of activities and to observations of the schedule of the lives around him.

1254 SIRENE (7-12)

A very symbolical commentary on modern life, this film will need much discussion and/or writing after, to make it a meaningful experience. A mermaid in the harbor of a modern city is surrounded by symbols of death. "What does this film mean?" is a possibility. Excellent opportunity to discuss how symbols can convey messages in writing.

6580 STRINGBEAN (7-12)

Reveals the touching story of a woman's love of nature and beauty in spite of a cruel but unknowing act to stop her. Notice use of color and of black and white. This might lead to interesting writing or comments. Can be used as a basis for narrative writing or personal reflection.

2015 TREEHOUSE (4-12)

Boy is distressed when bulldozer comes to tear down his tree and treehouse. Statement about "progress." May lead to memory situations for some students, to narration, to generalization about relationship between man's progress and natural beauty.

6561 A VERY SPECIAL DAY (4-6)

Emphasize that this is a film about small children for best results. Can lead to reflection about a very special day from any time at all in a student's life. True, reporting.

6807 WEAPONS OF GORDON PARKS (9-12)

Use with advanced groups. The writer discussed the forces in his background that led him to write. Show him in his home and with samples of his work.

5649 WHY MAN CREATES

A lively analysis of the creative process and the history of civilization done through a variety of animated and live-action sequences. Students can report how they feel inside one of the characters (one of whom happens to be a ping pong ball) or they can generalize about the issues raised in the film.

TAPES AND FILMSTRIPS

The District also has a number of tapes of interviews with authors, of poetry readings, of famous stories, etc. These are not listed here, because their best usage lies in the individual or small group process. See ENGLISH and LANGUAGE ARTS in the IMC catalogs for individual titles.

For sensory writing:

SK 732 THE ART OF SEEING (filmstrips, records, and teacher's guide)
Part I shows everyday images (the front door of a house, the furniture in a room, the trees in a yard, etc.) and asks students to look more closely at visual stimuli in their own lives and to try and describe them carefully. Use with sensory recording or reporting in student's own room at home, etc.

(to be purchased) COME TO YOUR SENSES
Arranged by David Sohn following the photograph composition program he developed in Stop, Look and Write and The Writers Eye.

R 667 ORAL AND WRITTEN COMPOSITION
Arranged by Russell Hill, including readings of "After the Game" by Tom Mescherry, of poems, newscasts, unidentified sound narratives.

R 668 ORAL AND WRITTEN COMPOSITION
Arranged by Russell Hill, including interviews with Indians, poetry readings, advertisements, and unidentified sound riddles.

R 432 SOUND AND IMAGES - ADULT VERSION (record and teacher's guide)
Weird electronic sounds accompanied by narration on record which asks students to use their imaginations to describe images stimulated by this audio sense experience.

BIBLIOGRAPHIES OF STUDENT WRITING

Baron, Virginia Olsen, Here I Am. Bantam, 1969. $.75.

Berger, Josef, Small Voices. Eriksson, 1967. $5.95.

Howard, Vanessa, A Screaming Whisper. Holt, Rinehart & Winston, 1972. $4.95.

Koch, Kenneth, Wishes, Lies and Dreams. Random House, 1971. $1.95.

Larrick, Nancy, I Heard a Scream In the Streets. M. Evans & Company, 1972. $4.95.

Mendoza, George, The World From My Window. Hawthorne Books, Inc., 1969. $5.95.

Scott Foresman & Company, Typog. Three issues for $2.00 a year.

Sohn, David, Peppermint. School Book Service, 1972. $.75.

Wheelock, John, What is Poetry? Scribner, 1963. $3.50.

BIBLIOGRAPHIES OF COMPOSITION BOOKS

Davis, O.B. Workouts in Reading and Writing. Hayden Press. $3.50.

Macrorie, Ken. Telling Writing. Hayden, nd. $3.95.

Macrorie, Ken. Uptaught. Hayden, 1970. $2.50.

Macrorie, Ken. Writing To Be Read. Hayden, nd. $5.25.

Moffett, James. A Student Centered Language Arts Curriculum, K-13. Houghton Mifflin, 1968. $7.25.

Moffett, James. Teaching The Universe of Discourse. Houghton Mifflin, 1968. $7.00.

Postman, Neil & Weingartner, Charles. Soft Revolution. Delacorte Press, 1971. $4.95.

Postman, Neil & Weingartner, Charles. Teaching As A Subversive Activity. Delacorte Press, 1969. $5.95.

Schrank, Jeffrey. 101 Subversive Activities for the Classroom. Beacon Press, 1972. $7.95.

Spolin, Viola. Improvisation For The Theatre. Northwestern University Press, 1963. $8.95.

Stanford, Gene and Barbara Dodds Stanford. Learning Discussion Skills Through Games. Citation, 1970. $1.65.

Summerfield, Geoffrey. The Creative Word 1. Random House.

E. Book Binding

Adapted from:

FROM COVER TO COVER:
PUBLISHING IN YOUR CLASSROOM

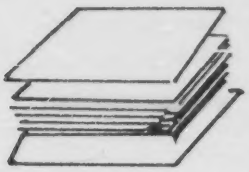
Encyclopaedia Britannica Educational Corporation
Chicago, Illinois

By:

Vicki L. Hackett

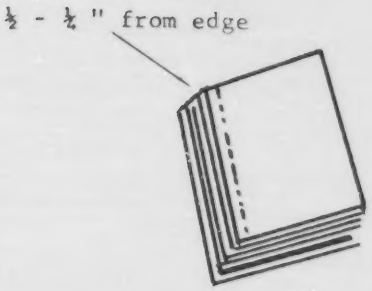
Step 1

Stack the completed pages and add six extra pages, three before the title page and three after the final page.



Step 2

Fasten the pages together along the left edge or at the top, depending on the way the book is to open. Staples will be adequate for thinner books, but sewing is more durable. Sewing may be done by hand, but a strong needle and heavy thread are necessities. A sturdy sewing machine might be used.

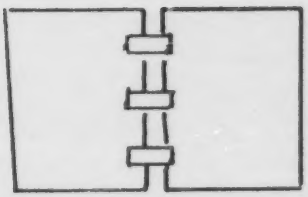


Step 3

Cut two pieces of cardboard one fourth inch larger in each direction than the page size. Chipboard in a medium thickness is good cover material.

Step 4

Tape the two pieces of cardboard together with masking tape. Form hinges with the tape on both sides of the cover. Leave enough seperation between the two cover halves so that the pages will fit.

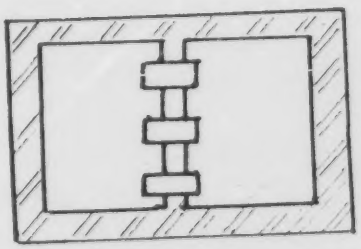


Step 5

Place the cardboard cover on the cover material and cut a piece large enough to extend one full inch around the outer edge of the cardboard.

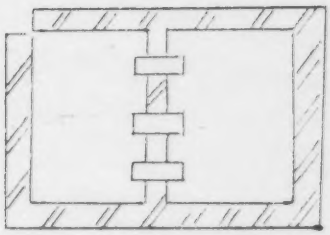
Step 6

Coat one side of the cover (both halves) with glue. A formula is three parts Elmer's and one part water; WILLHOLD also works well. Either can be spread easily. Place glued side of cover on wrong side of cover material and press to make firm.



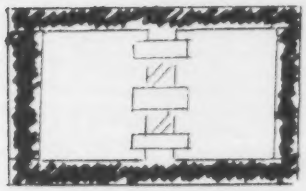
Step 7

With scissors cut away corners as shown to remove bulk.



Step 8

Place glue on the edges of the cover material and fold it tightly over the cardboard. Press to make sure the edges adhere.

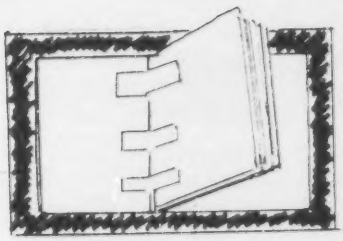


Step 9

Flex the cover so that it will open and close after it dries.

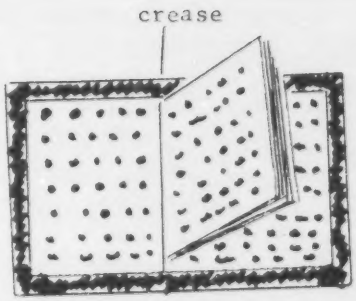
Step 10

Attach the pages to the inside of the cover using masking tape hinges as in Step 4. Hinge first page to inside front cover; hinge last page to inside back cover.



Step 11

Attaching the inside front and back wallpaper or other art paper is the most difficult step for most binders because it requires careful fitting, cutting, and gluing. Measure inside cover paper to be <u>exactly</u> as tall (for left side bound books) or exactly as wide (for top bound books). Extend the paper to reach from the outer edge of page to one eighth inch from cover edge.

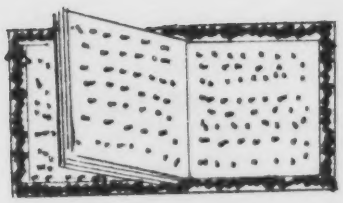


Step 12

Apply glue to first page of book. Be careful not to get glue on rest of book. Attach inside cover paper to first page. Apply glue to back of remaining cover paper and press it firmly to cover. With finger (not nail) press crease in cover paper so that it will bend when it dries.

Step 13

Follow procedures in Steps 11 and 12 to do inside back cover.



Step 14

Title may be written on small card and applied to front cover.

NOTES ON MATERIALS:

- Wallpaper works well for both outside and inside cover materials.

Thicker material, such as corduroy, works better than thin.

Velvet is especially difficult to work with; the glue permeates the fabric very easily.

Fake fur makes delicious covers.

You will also need the following:

Willhold Glue (one gallon)
brushes for gluing
large scissors
staplers
black fine tip pens
sheets of chipboard (medium weight)
paper cutter
needles
colored index cards (for titles)
thread

HOW TO USE THESE ASSIGNMENTS

These activities should be seen as oral and written exercises. Essays by students include all errors of mechanics and spelling to be used in in-service activity. For grade 7 and grade 8 the sequence of writing assignments that can be spread through the year falls in the following order: recording, reporting, generalizing. For example using the content of one's own imagination, let's take the first type of exercise, transform from the concrete to the abstract, moving from recording to reporting to generalizing. We will use the same content in each case.

Open-ended assignments that are created and couched in a scenario form will yield languaging and stress process. Each of the stimuli could be used as a kick-off for any mode of composing; that is, using a film can allow for many kinds of exercises.

I. Imagination

Using the "Widget"

Recording: The student assumes that he is an astronaut who has just landed on Planet X. The first thing he notices is a moving object. Not knowing whether it is friend or foe, he radios his description to Mission Control. The student writes his description as he "observes" the object.

Reporting: Later that night the astronaut fills in his daily log about the incident of the foreign object. He explains what he has seen earlier that day and what he has been instructed to do.

Generalizing: Why would an astronaut be afraid, or more generally, are people afraid of the unknown?

II. Real Life

Another example might be relying on real life in a context and assigning three assignments based on the recording, reporting, generalizing sequence.

Recording: The student has been allowed to totally re-do his bedroom. He calls up a store and describes the kind of room he wants to have; e.g., furniture, colors and objects.

Reporting: The student, very proud of his room, writes a letter to an old friend who used to have the "niftiest" room.

Generalizing: Write the directions from your house to Sun Valley Shopping Center, where a friend of yours is stranded. He wants to visit your house. Use at least two landmarks and make sure he could follow your directions.

III. Literature

One can use literature, either assuming the persona inside the literature or someone outside the literature as in the following three assignments based on the sequence of recording, reporting, generalizing.

Recording: A-3 "The Turtle" from Counterpoint. Ask the students to assume the identity of the game warden who was hidden behind the bush, observing the discussion between Tony and his father. The student has a walkie-talkie, and is reporting to his chief everything he sees because he is sure Tony and his father are vandals who have been slaughtering the turtle population in the area. Have them record a minute-by-minute dialogue of what is happening.

Reporting: B-3 "The Turtle" from Counterpoint. Ask the students to assume the identity of Tony on the evening of the day of the story in which he and his father had come across the turtle in the road. Tony is leaving tomorrow for overseas, and might not see his father for a good many months. Have the students write a letter to the father so he can reestablish the bond he had before the unfortunate episode with the turtle. Have the students try to explain the lesson that he learned and discussed and what new insights he has about his father and about himself.

Generalizing: C-3 "The Turtle" from Counterpoint. Ask the students to assume the identity of a member of the Railroad Flat Committee to Preserve Nature. He is to prepare a speech for the membership of the committee about how people from the city, especially the youth, have little regard for the animal life in the Sierras.

IV. Media:

Finally, using multimedia the following types of assignments can be composed using the sequence of recording, reporting, and generalizing.

Film: "House Jack Built" 2062-2

A. Imagine that you are Jack after the episode in the film. Fantasize about what you will do next.

B. Your parents are angry because you have received a number of low grades. You pull out your golden mirror while they are "putting you down." What was the mirror telling you during the argument?

C. When is Jack the happiest? Before or after getting the mirror? What if everyone had a golden mirror? What would the world be like?

Book: Stop, Look and Write, published by Bantam, Page 63

A. Imagine you are Harold Lloyd hanging off a clock tower over a busy street. What do you feel like? Record your thoughts and emotions.

B. You have observed the man hanging from the clock tower. You write a letter to a friend who thinks "city-folk" are strange. Your letter tells what you have seen.

C. You own the building. You are to write a speech to the City Council about how people seeking publicity can cause much trouble for all.

An example by an intermediate student, Nancy McEuen, 3/7/73, Stop, Look & Write

This picture shows a boy walking through the ruins of a city. He could possibly be walking to the church because it looks like it isn't ruined. He's got a backpack on and short pants. He also has knee socks on. He could have books for church in the pack. That building could also be a school house. All of the things in the ruined city are made of cement and bricks. You can also see the view of another city that isn't ruined. It looks as if that city is very polluted because you can hardly see the tops of the mountains and buildings.

Stimuli: Record of sound patterns or sound effects--sounds of a city street.

Recording: Imagination--you are sitting in a window sill above a city street. Describe where the sounds originate or write down what you think the sounds are as you hear them (note taking).

Reporting:

A. Real life--you are at home in the city during summer. You hear the city sounds below. Your best friend is at camp. Write a letter to him about your day.

B. Write a letter to the mayor complaining about the high level of noise on your street.

Generalizing:

A. Identify the sources of street noises and ways that could be used to remedy them.

B. Report about hazards of street noises on you as a human being, on environment, on animals, etc.

An example by an intermediate student, Tim Brayshaw, 1/23/72, recording city sounds

The car is hanking. The wisele is blowing. The cars are running. The car honked. The wind is blowing. Water is hitting the rocks. The people are talking. Birds are singing.

An example by an intermediate student, Tim Brayshaw, 1/23/72, reporting city sounds

Dear Thing,

I wish I didn't live here. It is so smogy I can hardly breathe. The sound of cars ceap me awake at night. Right now their is a trafic jam. People are honking and talking and everything. Just yesterday their was a 4 car pile up. The street was jamed for 9½ hours. The best thing here is sick birds trying to sing. The first chanse I get I going to get out of here.

An example by an intermediate student, Tim Brayshaw, 1/23/72, generalizing city sounds

Mr. Albert Silivo
Charm Street dept. Concord, Calif

Dear, Mr. Silivo

I am complaning about these trucks going back and forth. There is gravel and rocks all over the street. 2 mons ago 2 people we killed in a car acident. A rock got in this cars tirc and blou it out. That car hit another. And last week a truk almost went off the roud and went through a house.

I live on Marse Creek Roud.
P.S. Get rid of those truck they ceap everyone awake.

Using the same subject the student can see how well he has succeeded in various modes.

Since our program begins with recording and progressing to generalizing, here follow a number of different instruments in the various modes, using one stimulus which allows an interesting evaluative tool. By comparing one exercise to the other the student can see his own internal naturalistic ability to shift tenses, diction, tone and style.

III. Composition Program Grade 7

A. Recording

1. From One's Imagination

(a) Ask students to write to records, recording settings, images and moods that the music suggests to their senses.

(b) Air Raid Shelter

Have the students assume they are in an air raid shelter with a priest, hippie, old lady and another student of the student's age. The group must remain in the shelter overnight. Have the students write a conversation among the characters.

(c) Dill Pickle

Have the students pretend they are a dill pickle in a jar. Have them write their feelings and thoughts during a family picnic.

(d) Your Pet Talks

Have the student assume that their pet can talk with them. Have them record what they hear the pet saying about his life and about the student as owner for a 10 minute dialogue.

(e) Flower Talk

Have the students believe that the only way to have a healthy and happy flower is to talk to it. Have them believe that the flowers really understand them. Have the students write what they would say to the flowers this morning. Also, describe the particular flower and tell what kinds of neighbors (other flowers), music, noises, foods, actions, etc., please or displease it.

(f) Write a five minute, uninterrupted scene, complete with stage directions. Upon finishing, give the script to another group of students to perform. The other group must rely solely on the play writer's instructions.

(g) Improvisations leading into writing of a script - create several minimal situations involving two players in a conflict situation: parents want a child to get a hair cut, siblings argue over which television program to watch, teacher confronting student about smoking, cutting class, throwing erasers, etc., child's mode of dress, etc.

(h) Have students then write a two person script centering around the conflict.

(i) Divide in pairs. One person thinks of a phrase with an If; i.e., If I were Peter Pan. The other person thinks of a phrase with a Then; i.e., Then the clouds would rain candy. Neither person tells the other until they have both written them down. Then the two are put together. Often, they will go nicely together; i.e., If I were Peter Pan, then the clouds would rain candy. Sometimes they are funny or serious. The same can be done with phrases of What is? and It is; and Why? and Because.

(j) A student's inner monologues recording his imaginary feelings. (See 2a on page46 and 66.) Move from improvisation to writing activity).

Situation by Tammy Gavin an intermediate student.

Mrs. Conningham is a teacher at Glendel Intermeateate school. One of her stuidents lost an eraser and acused Me of doing it because she doesen't like me.

She gives me a lecture about doing it, telling me I should't do things like that and then lie and say I didn't do it. I didn't do it, honest I didn't, I don't know why she thinks I did it, I think she hates me to so she want's to help get me in truble.

THE TEACHER'S PUNISHMENT
by an Intermediate Student

I wish this dum teacher would get it over with. she knows she's got the athority anyway and I'll end up with the blamed.

Oh, shut up! I wish I could tell you off you old bag, I think you can lie pretty good. You stubren old batalacks, I wish I had never seen you in my life.

I know...I'm all to blame, I know teachers are always right, but I wish they were always far. I can't wait to see my counseler, I can't wait to prove you wrong!

I don't know about these teachers these days, they think we're so bad, why don't they look at them selves once in a while? I don't know why they bother teaching if they don't like kids, it's not very far to anyone to be so cruel.

I don't want to get out of hand, my mom always says if you're thinking of something bad don't say anything or you might slip and say something you don't want to, I think that's a good idea.

Yes mam, No mam, O.K.

I want a transfer, I don't like being acused of things.

2. From Real Life (move from teacher-created situation as seen below to student creations)

(a) Given a well spelled-out situation, ask the student to write a brief dialogue. Move from improvisation, role playing, or any oral activity to writing using the following situation.

(1) A girl talking to a boyfriend at the cafeteria.

(2) A girl asking her parents for permission to go to a car rally.

(3) A young swimmer describing to a class how to execute a back-flip.

The situation:

(1) The girl's parents forbid her seeing her boyfriend; the cafeteria provides the only setting for them to talk. The purpose of her conversation is to convince her boyfriend to cut his hair and humble himself before her parents.

(2) The girl's parents, especially her father, abhor automobiles of any sort and are becoming increasingly concerned for fear that their daughter will take up stock car racing.

(b) Ask the student to watch some sports event, a football, basketball, or hockey game on television. Tell him to assume that he is a radio sportscaster reporting every significant movement he can record to a radio audience unable to view what he is seeing. (See page 66 for further monologue assignments.)

(c) Ask the student to adopt the same persona as in #2 above, but this time he is to be very biased, like Howard Cosel, and his recording should reveal his partiality even though the other team may win.

(d) Have the students listen to a sound effects record (see page 33) and try to identify the sounds and/or make a tape together of different sounds.

(e) Have the students bring a simple object into the room and have the students describe it aloud. One student at the blackboard draws exactly what is being described. If the observation is not exact, it quickly becomes apparent in the visual representation.

(f) Assign students to describe another friend in the classroom, paying particular attention to showing that person in action. Students may guess the identity of the person. A succeeding and more difficult assignment may be to describe another person by the artifacts around him.

(g) Have the students bring different samples of food into the classroom (smelly cheese, potato chips, marshmallows). Students must close their eyes when they receive a taste, and then try to describe the texture, smell, feel and taste.

(h) Assign students to bring in a bag with two tactile and safe objects. Pass around paper bags containing different objects. Students must guess the object, recording their guess on paper of what they perceive simply by feeling through the paper bag. Feeling into the bag the kids are asked to describe in writing the texture, shape, size, consistency, composition, weight, etc., then to later write up a "Tactile Riddle" for other students to guess the object from a description based only on tactile information.

(i) Introduce simile with an exercise supplying the beginnings, which students complete. Dictate 10 or so half sentences from the student's experience like those below and have him finish with fresh and original comparisons:

(1) My intermediate school is like_____
(2) The cafeteria hamburger reminds me of_____
(3) My best friend is like_____
(4) My mother's angry voice sounds like_____
(5) After a dance the multi-use room looks like_____
(6) Walking barefoot through wet grass feels like_____
(7) Watching a film in P.E. reminds me of_____
(8) The woodshop smells like_____

(j) Introduce metaphor by having students describe themselves in terms of something else. For example, ask students to record what kind of car they are, food, weather, animal, book title, etc. "What kind of clothing am I?" "What kind of main dish am I?" "What Halloween costume am I?" "What kind of vegetable am I?" etc.

(k) Take students to a particularly open spot on campus to observe and write about sounds, smells, sights, etc., connected with the grass, trees and other surroundings. Repeat this assignment in February and again in May.

An example by an intermediate student, Jeff Bancroft, Sensory Writing:

As I sit here in the classroom, I can already smell the spicy freshness of summer. The classroom has settled down into a unhustled, uncrowded feeling. Nobody is yelling, the sun is shining, and the trees are blooming a brite light pink; so soft I can feel it without even touching. The smell of trees in bloom must have something to do with the tranquility of the school.

Everybody's souls meet as the radio softly plays 2001, a space odessy.

(l) Arrange for students to visit alone or in pairs different places of interest on campus. For example, students may visit the cafeteria, the library, metal or woodshop, homemaking room, math class, gymnasium, attendance office. Students are to observe and record their observations over a class period, including bits of conversation, movement, atmosphere, smell, sounds, etc. When each student returns to the English room, he is to write up these observations into a cohesive, lively paper. (To set this up, write notes to the teachers involved, based on students' choices, and put them in teachers' boxes - "Could John Jones sit in your class 3rd period, etc." See film appendix pages 27-32 for appropriate sensory films such as "The Cow," "Moods of Surfing," "The Deer in the Forest," "Dream of Wild Horses," "Garbage," "Junkyard," "Leaf," etc.

(m) Here are some snatches of ordinary conversation overheard in a school corridor between classes. Choose any one of them and write a brief account of the incident it suggests to you. Write as well as you can, but use only about thirty minutes. The point of this exercise is to prove to yourself that a simple idea may generate a creative effort, and that one need not wait for a heaven-sent inspiration.

(1) ". . . and his socks didn't match."
(2) "We were already ten points behind."
(3) "That's what made me angry."
(4) "I burned them to a crisp."
(5) "I don't know whether Shakespeare or somebody else said it."
(6) ". . . but x can't equal 6!"
(7) ". . . and he said, 'What color are your eyes?'"
(8) "Then Mom said I'd be on telephone probation."
(9) "No more blind dates for me!"
(10) "But why did he call you an idiot?"

3. From Literature

(a) Before reading "Speed Adjustments" in Projection create the following situation for an improvisation: A student who is continually tardy to school is confronted by his father and the truant officer. Read "Speed Adjustments." Writing assignment: You are a student on the way to school. You are very aware of all your senses. Write what happens to you as it happens (present tense).

(b) Before having the students read "Hunger" by Richard Wright in Projection have them create the following situation for an improvisation: A mother sent her son to the grocery store. He was stopped by a gang of boys who stole his grocery money. He now faces his mother. Create an explanation and her reaction. (If this situation is improvised by several groups or if characters exchange roles in the situation, the explanations and reactions will be varied.)

Have them read "Hunger." Writing Assignment: Write the inner monologue of a person your age who is facing a scary or threatening situation.

Examples:

(1) You are caught by a teacher while you are smoking in the bathroom.

(2) You see a burglar climbing in your bedroom window.
(3) You are in the middle of a gang that is forming to fight another gang.
(4) You are contemplating shoplifting and you see a clerk watching you.

(c) Have students write a dialogue involving two or more characters from different stories. They find themselves in a situation in which each fictional character must reflect his personality in addressing the problem.

ENCOUNTER

CHARACTERS: Dally from The Outsiders
John from The Pigman
M&M from That Was Then, This Is Now

SITUATION: (Explained by Narrator or Moderator)

Suppose a teacher has caused a lot of trouble for you by turning you in for smoking at school or for insolence in class. What would you do about it?

DALLY: No doubt about what I'd do. What've I got to lose? Already got a police record. One more strike against me won't matter now.
JOHN: You mean you'd just attack him--violently?
DALLY: Sure, but not by myself.
JOHN: Not even 1 to 1?
DALLY: Don't kid yourself, Mr. All-Round-High-School-Boy. Nothing in this world is 1 to 1. Nothing. All the cards are stacked--and they sure ain't stacked in my favor! My gang and me against the teach and his 'rules' and his 'society' and his 'government.' Now that's what I'd call 1 to 1.
JOHN: Well, I guess I see your point. But since I don't have a record, I'm not too anxious to draw attention to myself if I can do something without that. I mean--I'd like to get at him somehow--and to let my friends know--but he'd only be half sure it was me.
M&M: I think both you guys are sick. Revenge will never cancel out the first wrong. You gotta take your punishment if you deserve it. I mean, violence just isn't the answer.
DALLY: Look, M&M, you're just a kid. I can take ignorance from you. You can't help it. But John here, he's 16.
JOHN: Dally, I wouldn't call it 'ignorant' to strike out and not be caught, not be able to be caught. Like my 'Bathroom Bomber' technique. Except this time I'd have to wreck his room or his car. . . something personal . . . but leave no signs that it was me. Sure, he'd suspect, but he couldn't prove it. Your way, he's got to see it was you.

M&M: Neither one of you guys can see that what you'd be doing would only add to the unfairness and hurt in the world. So that's what growing up is all about. Forget it, I'll stay a kid. (walks offstage)

At this point narrator may invite audience reactions to the same question . . . or discussion of the three panelists' attitudes. Like: How do these three characters' attitudes show up in the three books they are in? What do they do or say that goes along with their statements here?

(d) Have students adapt a scene from a story they have read by shifting the narrative information into the characters' dialogue.

LOVE IS NEVER ENOUGH

Novel by Bianca Bradbury, Skit by Eileen Bernavich and Betsy Freeman at an intermediate school:

SCENE 1 - Carey is 17 years old, when she was 16 she got pregnant so she got married.

Hank walks in the trailer where they live, Carey is sitting on the sofa.

HANK: (Taking off his tie) I had dinner with my parents, that's why I'm late.
CAREY: (Sounding kind of upset) Your mom and dad came over from West Sussex?
HANK: Yea,
CAREY: Where did you eat at?
HANK: At the Yankee Peddler. It's a place out of town.
CAREY: What did you eat?
HANK: I ate roast beef.
CAREY: Do you know what I had? I ate tuna fish wiggle. (Really mad now) Your folks made a date to drive all the way over here to take you out but they delibertly didn't ask me, and you lied and said you were going to the library to study.
HANK: We couldn't find a babysitter for Jody.
CAREY: I could have. I got friends. Maybe you don't believe me but I do. I could have asked Angela next door, or I could find out where Doris lives and she would have watched Jody for a couple of hours. You just didn't want me to go out with you.
HANK: (In an angry tone of voice) I didn't consider I was committing a crime to have dinner with my own parents, they wanted to see how everything was going.
CAREY: I bet you told them we fight like Kilkenny Cats.
HANK: (Really getting mad now) No I didn't.
CAREY: (Her anger is growing now) Your folks figure you picked a wife out of the gutter or something. They are ashamed of being seen in a public place with me.
HANK: You no better then that. I feel I owe them alot. They just wanted to know what my plans our for future are.
CAREY: I bet they wish there was a divorce in that future.

"Look," said Hank," sore we started off bad but that doesn't mean we have to stay way. What's wrong with trying to do things right. (Hank looking at Carey fiercely) Carey thought he hated her. But thats not the caseatall. They just hated each other at times, but between those times there was A lot of love. (Hank still glanced at her) For starters Carey, How about changing that brat. Carey didn't really like the way he referred to the baby but she knew Hank really loves little Jody. Carey and Hank knew that Jody was the only thing that was keeping them together.

Carey has got a job now. But Hank didn't find out til about a week later. At first Hank didn't like the idea. He said that it's not right for a woman to work. But then he reilized that she was really helping out alot. Bot he did want Carey to finish school.

Class Involvement: Write a paragraph telling what you would do if you were in Hank's or Carey's position. Indicate whether you are a girl or a boy, no names needed.

4. From Media

(a) Show a transparency to the class for two minutes. Have the students record what they see. (See page 13 for making transparencies.)

(b) Have students work in pairs. One student sees the picture and describes it to a partner who is writing down the description; reverse positions and have the first observer write down the remarks of his partner. Each will write a descriptive paragraph without having seen the picture.

(c) Have one student, without using gestures, describe to another how to draw a figure that only the first has been shown.

(d) Showing students four ink blot illustrations holding each for about 30 seconds, ask students to write down their impressions of what they see in each example. After the students have finished writing, the teacher asks them to read what they have recorded (hearing from five or six students). Then show the picture again and the class can discuss the appropriateness of the descriptions. Also, as an exercise under II. C. 4, ask students to write a paragraph on what things we can learn about a person through this kind of nonverbal testing. Ask further, can we rightfully judge a person as normal or abnormal on the basis of this response? (This part of the assignment could also appear under II. D. 4. below.)

(e) Poetry with Picture

(1) Ask the students to discuss how they communicate emotion to another person.

(2) Have the students work on a collage to illustrate selected lines from a poem such as "How a Child."

(3) Have each student make a collage as a self-portrait revealing qualities that make up his personality.

(4) Write a haiku to go along with pictures selected from a magazine.

(5) Have students create shadow images of each other using projector light profiles and art paper. The image may then be mounted and framed. The poem to accompany the image will be called "The Uniqueness of Me."

(f) Show a film ("Dream of Wild Horses," "The Loon's Necklace," "The Magic Sneakers.") one or more times with the sound off. Record one or more of the following: action, descriptive words, mood, etc. From notes write stories or free verse poetry.

(g) Have students listen to programmatic or abstract music and record images they imagine.

Sensory writing from music by Jeff Bancroft, an intermediate student:

I see a horse galloping with all freedom until a mean man comes and puts an end to its freedom. But then I see the beautiful horse breaking lose from its reigns that are around his neck. The horse is dodging everybody as it ventures by it self. The horse now lives a natural, peaceful, undominated life as it finds another horse with his same past ventures. They live life freely and happily.

B. Reporting

1. From One's Imagination

(a) Diary of the Last Day on Earth

Have the students pretend that they are one of the last survivors on earth. After a brief explanation of why the others are gone, have them keep a diary of the last day.

(b) Science Fiction Story

Have the students write a story on the following situation.

(1) An alien, man-eating plant has appeared in California and is multiplying at an uncontrollable rate.

(2) One day all the machines on earth stop working.

(3) One day an invisible barrier or force prevented anyone from leaving the classroom and anyone else entering.

Have the student assume that any one of the above is the situation that he finds himself in. Ask him to write a story about the events that led to the crisis situation and to compose a resolution which solves the problem.

(c) Elevator Blackout

Have the students write how they would feel and what they would do if they were in an elevator during a city-wide blackout.

(d) Fairy Tale

Have the students write a fairy tale with the student as either the hero or the villain.

(e) Stories Incorporating Certain Words

Have the students make up a story incorporating the following words:

(1) A teacher, a bug and a motorcycle
(2) A bear, a bowl of fruit, and a book
(3) A spaceman, candybar, and an overcoat

(f) A student's response to a memory association. Look around the room until a person or object reminds you of a memory of yours from any time in your life. Try to let that memory lead to another and another. The follow-up expansion of this memory assignment is on page 77. Also see "The Kitten" in Counterpoint as a literary example.)

Example of Memory Association by Lee Ann Geigle, an intermediate student:

The snowflakes on the window
They remind me of when we went to my grandfather's funeral in the winter time and it was snowing.

This reminds me of when we were getting there and we were going through the mountains. There were little bumps on the road and the car kept coming off the road.

That reminds me of when we were going camping and we were on a steep mountain; the road was so narrow there wasn't room for anyone to go the other way. We got up just so far when my dad decided we missed the campground and we had to turn around with a trailer behind the car. I thought we were going to go off the cliff.

That reminds me of when we went to Yellowstone and looked over the cliffs.

That reminds me of not getting one post card of old Faithful; I had gotten a whole bunch of post cards and when I got home I found out I didn't have one of Old Faithful.

That reminds me of when we went on vacation last summer and then I had to leave my grandmothers.

That reminds me of when we had to leave Port Chicago and I had to leave all my friends.

That reminds me of going to school at Hillcrest and walking in the classroom not knowing anyone.

That reminds me of all the friends I made.

That reminds me of walking to the bookstore with Mavis last summer. We picked the day it went over 100°.

That reminds me of buying a coke for the way home and before we got two blocks the top of the can got hot and sticky.

2. From Real Life

(a) Journal Jottings by students (see page 55 for further journal ideas)

Have students write entries in their journals. They are to write for five or ten minutes of each period in the class. Sometimes they maybe have to spend a little more time. They are to write anything they wish in any way they wish. The important thing is that they write each day. Spelling, grammar, punctuation, and organization will not be checked. To give them some ideas about expressing themselves in writing, a few exerpts of journal jottings by students are included. Have them read and study them carefully, then have them try their own hand.

(b) Samples of Journal Jottings

October 3 - Cindy's group gave their original script. It was really groovy. All the kids thought Joe was cool when he did the sound effects. Don't know how they dreamed up such original ones.

October 4 - I've been noticing girl's hair lately - don't laugh! I'm intrigued with the styles. There are many variations of the short cut: the bobbed (close to the head), the bubble, the brush, the pixie, the wind-blown, and the "you-name-it." Those ridiculous coiffures are nuts!

(c) Suggestions for the Student's Journal

Often students will find themselves at a loss when it is time for them to write in their journal. Ask students if they ever ask themselves, "What in the world am I going to do in my journal today?" If so, then have them just glance down at this list of suggestions.

(1) Were you sent to your counselor for something you didn't do? -- or <u>did</u> do?
(2) Describe your pet which did something unusual or interesting. (e.g., your dog finally learned to sit up and beg.)
(3) Describe something new your family just obtained. (e.g., a stove, car, TV, drapes)
(4) Do you wish today was Friday? Why?
(5) Discuss anything you have read of unusual interest.
(6) Have you ever met any famous being? (e.g., a talking dog?)
(7) Describe your visit to another city.
(8) How did you feel when you first came to school?
(9) Did you ever have a fight with your best friend? How did you make up?

(10) Do you have a gripe you'd like to get off your mind?
(11) Do you have a complaint about anyone in the class?
(12) Was there a class trip that was a bummer?
(13) What project are you working on in homemaking?
(14) What project are you working on in shop?
(15) What class do you sincerely wish you would never have to take? Why?
(16) What qualities do you look for in a friend?
(17) Do you have an unusual hobby? (e.g., skin diving, collecting toothpicks)
(18) What's your "secret desire?"
(19) Did you ever win a prize for anything?
(20) What's the most ridiculous mistake you ever made?
(21) Do you have a "hang out?" Tell about some of the fun you have there.
(22) Describe your visit to a radio or TV studio.
(23) Have you ever appeared on radio or TV?
(24) Did you ever get your name in the newspaper?
(25) What's the most useful thing you've ever learned?
(26) Have you any comment about current events? (e.g., a coming election)
(27) Did you ever take a boat trip?
(28) Did you ever ride in a jet plane?
(29) Have you any famous relatives?
(30) Have you ever been in a play or concert?
(31) Have you ever given a speech outside of class? (e.g., at a church group)
(32) Can you suggest a good movie for me to see?
(33) What is the silliest movie you've ever seen?
(34) What TV show is your favorite?
(35) Who is the most unusual character you've ever met?
(36) Who is the one person in the world you would most like to meet?
(37) If you had to choose another country to live in, which would you choose?
(38) If you had to choose another city to live in, which would you choose?
(39) If this classroom were going to be redecorated, how would you decorate it?
(40) What activity would you keep if the school were only allowed to have ONE?
(41) What is the most strenuous activity you have ever participated in?
(42) If you were stranded on a desert island, what would you do to keep busy?
(43) Have you ever been in a group like the Boy Scouts or the Campfire Girls?

(d) Have students make a list of early memories: first classroom, first favorite game, worst food, favorite possession, etc. Discuss informally early memories to help students select an experience which is viewed enough to recall conversation, feelings and description of surroundings. Have the students write as much as they can about their earliest memory. This is a true story, maybe at the beginning of a future autobiography that the student may write.

(e) A student's response to the following memory associations: Look around the room until a person or object reminds you of a memory of yours from any time in your life. Write the true story of that memory, as if you were writing to a friend your own age.

EXPELLED

By Brian Harboldt, an intermediate student.

My teacher was in the office getting gum of i her Pance. Becouse someone put it on her chair and she sat on it. She got the teacher next door to keep an I on us. I was talking to my friend when I got up out of my seat to get a drink of water. When I was done I turned to go to my seat when I caught a glimpse of a match on the counter. I took it to my seat and sat down. I looked down at the floor and saw a pin. I picked the pin up. I was getting board just sitting there waiting for the teacher to come back and give us a assighnment. So I started picking at the match with the pin. I was triing to pick off the white end of the match for fun. When I was getting at the end of the white part the match lit. I shook it but it didnt go out so I stuck the end of the match that was burning into my finger. That did it the match was out but my finger was burning now. So I jumped up and ran to the water fountain and ran water over my finger. It solved the burning but how could i get the sulfer smell out of the room. Just then the substitute teacher walked in. Nobody smelled the sulfer yet but it wouldnt be long. Someone bursted out I smell matches the teacher walked over to my corner. All right know she said if somebody don't speak up and tell me who lit the matches you wont go to brunch. I knew shed find out that I did it so I confeced She said to get out in the hall untill she came out and talked to me. When she came out she said to go to the office and wait there until she came down and told my counsler what I did. She did just that except she stretched the story a little and maid it look like I lit the school on fire. My counsler told me he had to Exspell me because he couldat let everybody lite matches in class and knott get in trouble. So he phoned my Mom and dad and told them that I was coming home. He told me to go strait home and that I could come back tomorrow.

(f) Story Writing

Have the students write a short story using all seven of the following elements in the story line:

(1) 36 year old bachelor
(2) Stewed apricots
(3) A thunderstorm
(4) A liver disease
(5) A gangster movie
(6) Arsenic
(7) A dog

3. From Literature

(a) Have the students read "Nancy" and "The New Kid" in Projection. Have them create a dialogue between Nancy and Marty based on making new friends. Make sure that they keep Nancy's and Marty's personalities and experiences consistent with the material presented in the two stories.

(b) Have the students read "The Dubbing of General Garbage" in Projection. Ask them to pretend that they are in the audience of the play The Surrender of Appomattox at P.S. 50. Have them write an eyewitness account of the play and their reactions to the performance.

4. From Media

(a) Using a photograph, ask the students to write a letter to a friend who didn't see this picture and tell the person what was in the picture.

(b) Ask the student to describe how he gets to school in the morning from home or how another student should proceed until he finds something in the classroom. The students can draw a diagram of the route taken prior to their writing.

(c) Have student draw a treasure map leading to an object he has hidden in the classroom. Then he must describe the directions in writing. (Encourage a "round-about" route to cause more writing.)

Process Writing by an intermediate student:

(1) Start by the flags and take 9 steps toward the door.
(2) Turn to your right and go down the aisle in front of you to the fourth desk to your left.
(3) Go around that desk and go to the drinking fountain and get a drink.
(4) Turn around and take 7 steps along the wall with the windows on it.
(5) Turn to your right and go up the aisle you are facing to the third desk on your right.
(6) Look at the desk to the left of that desk. Go between it and the one behind it.
(7) Face the front of the room and take 9 steps forward.
(8) Turn to your left and take 5 steps.
(9) Go around the book case and take 3 steps.
(10) In something that blooms in spring you should find it.

(d) By using the transparencies that suggest a sequence, have the students write narrations that reveal the characters' involvement in an event prior to the moment when the picture was taken.

(e) Give students, or show on an overhead, three parts of a four part cartoon strip with little talking. (Peanuts is especially good for this.) The students are to describe in writing the following section of the cartoon after they have sketched it. Students may bring in cartoon strips, cut off the last portion, and exchange with classmates--if the teacher wants to have more varied results.

C. Generalizing

1. From One's Imagination

(a) Colony on the Moon

Have the students assume that they are a captain that will settle on a new planet, possibly the moon. Select 10 people from all the people they know. Have them explain why they have chosen each person. Remember only 11 people will be colonizing this new world.

(b) Commercials

Have the students write several commercials for a product which they have made up and direct the ad toward the following audiences: teenyboppers, the rich, housewives, adolescent girls, money conscious folks, ecology conscious folks, adolescent boys. Tell them that the language will change if they are to direct the ad to each different group.

(c) Screaming Yellow Zonkers

Use the Screaming Yellow Zonker box as an example of very creative advertising. Have the students create their own product and its container. Have them begin with a design or plan and then try to actually make the container. If possible, have them bring the product to class for the class to sample or experiment. For more depth and more credit have the students write a commercial for television or radio. Further, have them act out the commercial for the class.

2. From Real Life

(a) A New Appliance

Have the students invent a new and useful appliance. Have them draw and describe what this appliance can do. They may do it in the form of an advertisement for a magazine.

(b) Myth Writing

Have the students assume they are among a group of primitive natives living a) high on a mountain top, b) in the desert, c) in caves, d) in the dense jungle, or e) on a small island. Have them write several short myths to explain 1) why they are living in that particular location, 2) who is the god or gods, 3) where they go and what happens after death, 4) their relationship to their environment, 5) the reason for or beginning of certain aspects of nature (lightning, rain, sun, etc.).

(c) The Teacher or Principal

Have the students write the plans and schedule as the teacher of this class or the principal would for one day.

(d) Original Quotations

Ask the students to contribute to a book of famous sayings (quotations, proverbs, maxims) by creating some original sayings of their own.

(e) Write a biography of a close friend or relative. Include an interview with the subject and an interview with someone else who knows the subject well.

3. From Literature

(a) Students read "Nancy" and/or "The New Kid" in Projection.

Writing Assignment: Write a letter to the school paper in which you tell: how you feel about making new friends; how you decide whether or not you will accept a person as a new friend; how important first impressions are.

Change of Persona: you are Nancy or Marty. Write a letter to the school newspaper and follow the format given above.

4. From Media

(a) Show pictures of two different groups of people. Ask the students to speculate on the different characters' feelings and on what kinds of people they are. Would the people from one group get along with those in the other?

(b) Have the students assume that they are a figure portrayed in a photograph (maybe of a crowd on a street, a figure looking at a polluted creek, etc.) or transparency and ask them to write a letter to President Nixon on some issue with which they feel a personal involvement.

(c) Have the students assume they are parents writing to school authorities criticizing the dangers of permissive or authoritarian teaching in public schools.

(d) By presenting a large photograph, an overhead transparency projected onto a screen, or a picture from a book mounted in the opaque projector, have the students give titles or captions to the picture.

HOW TO USE THESE ASSIGNMENTS

These activities should be seen as oral and written exercises. Essays by students include all errors of mechanics and spelling to be used in inservice activity. For grade 7 and grade 8 the sequence of writing assignments that can be spread through the year falls in the following order: recording, reporting, generalizing. For example using the content of one's own imagination, let's take the first type of exercise, transform from the concrete to the abstract, moving from recording to reporting to generalizing. We will use the same content in each case.

Open-ended assignments that are created and couched in a scenario form will yield languaging and stress process. Each of the stimuli could be used as a kick-off for any mode of composing; that is, using a film can allow for many kinds of exercises.

I. Imagination

Using the "Widget"

Recording: The student assumes that he is an astronaut who has just landed on Planet X. The first thing he notices is a moving object. Not knowing whether it is friend or foe, he radios his description to Mission Control. The student writes his description as he "observes" the object.

Reporting: Later that night the astronaut fills in his daily log about the incident of the foreign object. He explains what he has seen earlier that day and what he has been instructed to do.

Generalizing: Why would an astronaut be afraid, or more generally, are people afraid of the unknown?

II. Real Life

Another example might be relying on real life in a context and assigning three assignments based on the recording, reporting, generalizing sequence.

Recording: The student has been allowed to totally re-do his bedroom. He calls up a store and describes the kind of room he wants to have; e.g., furniture, colors and objects.

Reporting: The student, very proud of his room, writes a letter to an old friend who used to have the "niftiest" room.

Generalizing: Write the directions from your house to Sun Valley Shopping Center, where a friend of yours is stranded. He wants to visit your house. Use at least two landmarks and make sure he could follow your directions.

III. Literature

One can use literature, either assuming the persona inside the literature or someone outside the literature as in the following three assignments based on the sequence of recording, reporting, generalizing.

Recording: A-3 "The Turtle" from Counterpoint. Ask the students to assume the identity of the game warden who was hidden behind the bush, observing the discussion between Tony and his father. The student has a walkie-talkie, and is reporting to his chief everything he sees because he is sure Tony and his father are vandals who have been slaughtering the turtle population in the area. Have them record a minute-by-minute dialogue of what is happening.

Reporting: B-3 "The Turtle" from Counterpoint. Ask the students to assume the identitv of Tony on the evening of the day of the story in which he and his father had come across the turtle in the road. Tony is leaving tomorrow for overseas, and might not see his father for a good many months. Have the students write a letter to the father so he can reestablish the bond he had before the unfortunate episode with the turtle. Have the students try to explain the lesson that he learned and discussed and what new insights he has about his father and about himself.

Generalizing: C-3 "The Turtle" from Counterpoint. Ask the students to assume the identity of a member of the Railroad Flat Committee to Preserve Nature. He is to prepare a speech for the membership of the committee about how people from the city, especially the youth, have little regard for the animal life in the Sierras.

IV. Media:

Finally, using multimedia the following types of assignments can be composed using the sequence of recording, reporting and generalizing.

Film: "House Jack Built" 2062-2

A. Imagine that you are Jack after the episode in the film. Fantasize about what you will do next.

B. Your parents are angry because you have received a number of low grades. You pull out your golden mirror while they are "putting you down." What was the mirror telling you during the argument?

C. When is Jack the happiest? Before or after getting the mirror? What if everyone had a golden mirror? What would the world be like?

Book: Stop, Look and Write, published by Bantam, Page 63

A. Imagine you are Harold Lloyd hanging off a clock tower over a busy street. What do you feel like? Record your thoughts and emotions.

B. You have observed the man hanging from the clock tower. You write a letter to a friend who thinks "city-folk" are strange. Your letter tells what you have seen?

C. You own the building. You are to write a speech to the City Council about how people seeking publicity can cause much trouble for all.

An example by an intermediate student, Nancy McEuen, 3/7/73, Stop, Look & Write

This picture shows a boy walking through the ruins of a city. He could possibly be walking to the church because it looks like it isn't ruined. He's got a backpack on and short pants. He also has knee socks on. He could have books for church in the pack. That building could also be a school house. All of the things in the ruined city are made of cement and bricks. You can also see the view of another city that isn't ruined. It looks as if that city is very polluted because you can hardly see the tops of the mountains and buildings.

Stimuli: Record of sound patterns or sound effects--sounds of a city street.

Recording: Imagination--you are sitting in a window sill above a city street. Describe where the sounds originate or write down what you think the sounds are as you hear them (note taking).

Reporting:

A. Real life--you are at home in the city during summer. You hear the city sounds below. Your best friend is at camp. Write a letter to him about your day.

B. Write a letter to the mayor complaining about the high level of noise on your street.

Generalizing:

A. Identify the sources of street noises and ways that could be used to remedy them.

B. Report about hazards of street noises on you as a human being, on environment, on animals, etc.

An example by an intermediate student, Tim Brayshaw, 1/23/72, recording city sounds

The car is hanking. The wisele is blowing. The cars are running. The car honked. The wind is blowing. Water is hitting the rocks. The people are talking. Birds are singing.

An example by an intermediate student, Tim Brayshaw, 1/23/72, Reporting City Sounds

Dear Thing,

I wish I didn't live here. It is so smogy I can hardly breathe. The sound of cars ceap me awake at night. Right now their is a trafic jam. People are honking and talking and everything. Just yesterday their was a 4 car pile up. The street was jamed for 9½ hours. The best thing here is sick birds trying to sing. The first chanse I get I going to get out of here.

An example by an intermediate student, Tim Brayshaw, 1/23/72, generalizing city sounds

Mr. Albert Silivo
Charm Street dept. Concord, Calif

Dear, Mr. Silivo

I am complaning about these trucks going back and forth. There is gravel and rocks all over the street. 2 mons ago 2 people we killed in a car acident. A rock got in this cars tire and blou it out. That car hit another. And last week a truk almost went off the roud and went through a house.

I live on Marse Creek Roud.
P.S. Get rid of those truck they ceap everyone awake.

Using the same subject the student can see how well he has succeeded in various modes.

Since our program begins with recording and progressing to generalizing, here follow a number of different instruments in the various modes, using one stimulus which allows an interesting evaluative tool. By comparing one exercise to the other the student can see his own internal naturalistic ability to shift tenses, diction, tone and style.

IV. Composition Program Grade 8

A. Recording

1. From One's Imagination

(a) Journal

Explain to the students the following reasons for keeping a journal:

(1) Increasing self-awareness and a learning experience.
(2) Helps students read better since they are involved as authors in a written experience.
(3) Helps student communicate his ideas and feelings.
(4) Changes attitudes by discovering the value of writing for oneself.
(5) Helps make the English class a more humanistic place.

(b) Some recommendations you might consider in evaluating journals:

(1) Don't grade usage, punctuation, or spelling. It is possible to make suggestions and comments about better communicating without being too negative.
(2) Set a time limit (10 minutes each day for a month period or a quarter period).
(3) Allow for privacy in the journal. (Refer to "Flowers for Algernon" and "The Diary of Anne Frank" in Counterpoint for literary examples of journals.
(4) Teachers and students to whom this feels comfortable, respond in writing in the journal by either writing in the journal or on separate pieces of paper inserted in the journal.
(5) Distribute examples of journal jottings to students.
(6) In class have students write the first ten minutes or so every period (perhaps you might prefer to assign journal exercises at home each night and once on the weekend).

(c) Journal Ideas

How the students can begin:

(1) For a child who has a difficult time starting, he can copy from a comic book, magazine, or story. This is a private arrangement between teacher and slow starters.
(2) Have child start telling events from the minute he got out of bed--"What did I do today?"
(3) Free writing. Keep pencil moving for certain period of time.
(4) Sensory start--describe what he sees, hears, smells, and feels around him in the classroom.
(5) Write one characteristic or habit about himself that he likes by describing it, or one thing he doesn't like, and describe it.
(6) Is there anything he would like to change about himself this year?

(d) How the students can keep the journal going:

(1) Have student think of a time recently when he was angry, unhappy, frustrated, etc. Ask him to write about the problem and how he coped with it.
(2) Suggest to the student to capitalize on some happenings around the schools such as fight, dance, long cafeteria line, etc. Have him try to tell how this made him feel.
(3) Have him write about a friend. Describe him or her; what the students do together; what he or she means to the writer.
(4) Have him discuss who is he or she in the family. How is he or she treated, and how does he or she treat others in the family.
(5) Have him discuss reaction to anything he or she is currently reading or is currently in the habit of watching on television or hearing on radio programs.
(6) Have him write about something pleasant, nice, happy that has happened to him or her today. Have them write about something unpleasant, unhappy, painful, that has happened to him or her today.
(7) Have him write about how he or she feels about writing this journal.
(8) For students so inclined, encourage them to try poetry as an alternative method of expression.

(e) Dramatic Monologue

Have the students read about five pages of Don't Play Dead Before You Have To by Maia Wojciechowska and other stories to demonstrate dramatic monologue. "Hair Cut" by Ring Lardner, in the Uses of Language, 8th grade language arts book provides an excellent example. Play Bill Cosby records. The object is to create enjoyment and get ready to have the students write their own dramatic monologue.

An example of a Dramatic Monologue by Tim Grimes, an intermediate student:

Ahh! Hello, sir! Welcome to "Honest" Dan's Used Car sales! I'm Dan Foster himself. And I can see your an economy-minded person. Well I, have just the thing for you, son! Right over here is a 1935 Toyota! It gets 22 miles to the twist! You only have to wind it up every 50 miles or 3 hours, whichever comes first! Or you could pick this Volkswagon. It has very low milage on it. It was owned last by a band of hippy leftists who only drove it to peace marches! Don't mind the skull and the crossbones, they're only decorative, And if you like bigger cars we have a Mac truck over here. Or you could test drive this LTD! Last owner was a lady schoolteacher. Dont mind those bumps in the bumber, sir! They're only the marks left by the crazy pedestrians who tried to cross in front of her. Most were kids from her school, but that doesn't mean a thing! Or this Thunderbird! Good solid tires, sir! Go ahead, kick one! See? The wheel fell off. Very covinient though sir! If you ever get a flat and needed to change it you could just kick it . . . Or here we have another sports car. A Sunbeam Mix-Master! It has four-on-the-floor, sir! Blend, chop, Mix and Stir! But I can see your a big man! How about a van, sir? What? You left your kids and wife in the car? Well with a van they could wait in comfort! You're leaving? Well here, take one of my cards. If you ever need a good deal on a used car, just call me, the number's on there, "Honest" Dan Foster! Goodbye, sir!

(f) Improvisations:

Set up two students as persons in situations like those described below in which one person dominates, or does most of the talking:

(1) A teacher who is a Republican lecturing to a class in which 85% of the students are Democrats.
(2) Two students on phone, one doing the talking like Lily Tomlin on Laugh-In about a boyfriend, or like a coach haranguing players during half time with a team 15 points behind.
(3) Principal talking to a teacher about discipline in the teacher's class.

Have the students write a dramatic monologue.

Have the students write a dramatic monologue to audio-tape.

(g) Internal Monologue:

Arrange an improvisation in which one person takes the role of the teacher lecturing to a student; two persons take the role of the student being lectured to--with one giving his oral reactions to the teacher's lecture and vocalizing what is going on within the student's mind (internal monologue).

Have the students write an internal monologue.

A student's inner monologue, recording the feelings in the person of a horse by Lori Stripe, an intermediate student.

INTERNAL MONOLOGUE

The situation is a horse at a riding school. This school is especially for rich kids that are spoiled rotten. The spoiled kid riding this horse weighs 515 pounds. The kid is a girl. The instructor is a "yes" man. You know, a guy who says things like, "Yes, your doing beautifully!" when you couldn't be doing worse.

My first day on the job. I wonder who my first rider will be? Maybe a handsome man-type human and we'll gallup into the sunset together! Hey, the instructor is calling me over! Trot, trot, trot. M-m-m-m-m! I love sugar cubes! The instructor gives me one everyday. Bridle, blanket, sattle, oof! Strap everything on, now where is my rider? THAT'S MY RIDER!?!??!! OH, NO WAY! NO WAY IS SHE GOING TO GET ON ME! Oh please, no.....no..... don't get on... PLEASE! OOOOH!!!!!!!!!! Oh, my back! Get her off! Help! What? Trot? I can't even walk! All right, I'll try. If I don't try, it's to the glue factory with me! One hoof, other hoof, back hoof, back hoof. I did it! I moved! Yey! Uh, Oh! CRASH! UGH! Get her off! Get her off! What?!? Don't blame it on me you stupid instructor! I'm one of the strongest horses here, but 515 pounds of pure blubber is TOO MUCH! It wasn't my fault! Get her another horse?!? There isn't 8another horse in the world that could hold her up!

You'll take care of me later, huh? Well you better, because I have a bad case of squash-itius! I hope I get sent to the glue factory! Anything would be better than this!

An internal monologue by an intermediate student in the person of a car:

The reason I think I am sort of like a '41 Willies is because this certain Willies has a pair of AFB "E" series carbs atop a Weiand ram-log manifold. 12.5:1 Jahns pistons add crackle to a '67 327 Corvette engine with 357 F.I. heads and headers. It also has a car tape deck in it with four $60 speakers also. The upolstery is all leather. It has a very expensive tac mounted on the dashboard. Th color of the car is bright yellow. It has four $100 mags.

This car goes to the drags in A/CS almost every weekend unless it blows an engine or has an accident. All the car needs is a few adjustments and it can be driven on the street or freeway.

The body has fiberglassed bonnet pops off to reveal not two blowers side by side, but the AFB's.

The thing is that this yellow '41 Willies coupe has a rather mild externel appearance, but when you look inside you find all kinds of wild, Interesting things.

(h) What Is It?

Explain to the students that very often people who have heard the same sounds or words, disagree considerably about what they hear. It is the same with seeing: when several people see something happen, they often have surprisingly different versions of what they witnessed. Random lines on the chalkboard suggested many kinds of objects to the individuals who have been asked about them. What do they make the students think of?

The students may use as many of the lines as they wish and they may add as many lines as they desire. Have them turn the paper any way they want to turn it. Have them draw a picture in the space above and make the lines a part of the drawing. Have them write about their drawing. Have them describe it fully or write a story about it and have them put a title on the work.

2. From Real Life

Unknown to the rest of the class, have two students start a planned fight that appears to be as realistic as possible. After the "fight" is stopped and "fighters" perhaps sent to the office, the class becomes a group of journalists who make written reports on the incident.

3. From Literature

(a) Letter to Anne Frank (See Counterpoint)

After students have read about 20 pages of the diary, ask them to write a letter to Anne either agreeing or disagreeing with an issue brought out in this early part of the play. Suggested topics: Anne would not tolerate persecution of the Jews, but should fight for her rights; the quarrels between Anne and her mother, between Anne and Mrs. Van Daan are all Mrs. Frank's or Mrs. Van Daan's fault.

(b) "Dr. Heiddeger's Experiment" from Counterpoint. Divide the class into two groups. Ask the students to report the experiment of Dr. Heidegger as it is observed - what he mixes in the glass, how many ounces allowed per person, note minute-by-minute changes that occur.

(c) "The Turtle" from Counterpoint. Ask the students to assume the identity of a game warden who is hidden behind a bush, observing the discussion between Tony and his father. He has a walky-talky and is recording to his chief everything he sees because he is sure that Tony and his father are vandals who have been slaughtering the turtle population in the area. Have them record a minute-by-minute dialogue about what is happening.

(d) Before reading "The Bride Comes to Yellow Sky," have students improvise the situation portrayed in the play adapted by James Agee in Counterpoint. One student can be Potter, one the bride, and one Scratchy Wilson. Have students discuss the different reactions to Scratchy's behavior and then read the play on page 304.

(e) After reading "Flowers for Algernon" from Counterpoint ask the students to assume the persona of Charlie. The doctors have offered Charlie another operation because they think they have perfected the experiment.

(1) Have the students keep a journal of Charlie's thoughts and feelings about this proposition and the activities for a one week period.
(2) Have the students write a letter to the doctor in which they consent or refuse the operation and give reasons for their decision.

(f) Have students write a dialogue involving two or more characters from different stories. The dialogue centers around a problem. Each student must reflect the personality of the fictional character in addressing the problem.

ENCOUNTER

CHARACTERS: Cathy from Just Dial A Number (seniors at Arlington
Todd by Edith Maxwell High School)

Lorraine from The Pigman (sophomores at
John by Paul Zindel Franklin High School)

SITUATION: (Explained by narrator or moderator)

All four characters have been involved in making crank phone calls. In the following dialogue they reveal the reasons for making the calls, the types of calls they made, the results of their calls, and their feeling about the whole situation.

TODD: I'd like to say at the beginning that I'll feel better--in fact I'll only discuss this--if I feel reasonably sure this conversation will go no further than the four of us.

CATHY: Oh, Todd, why would Lorraine and John want to say anything?

LORRAINE: It's all right Cathy. John and I understand how you feel. We don't particularly care about spreading this around either.

JOHN: Yea. It was pretty hard on my folks before--another uproar could clinch my position as the son--that-never-should-have-been.

CATHY: I wish Todd's motives were as honorable as yours . . . I'm afraid he's only worried about getting into West Point.

TODD: Come on, Cathy. We don't have to broudcast our differences in front of Lorraine and John. Lets just say we all have our reasons for not publishing our mistakes. With Cathy, it's her conscience; with me, my career.

LORRAINE: I guess a logical question to begin with is how did you two begin making crank calls?

CATHY: We only did it once--but once proved to be fatal. It was almost like a dare for me. I feel I had to go do it.

LORRAINE: You mean, you didn't do "Prince Albert in a can" or "Is your refrigerator running."

TODD: No--we were more dramatic. I mean, after all, we had Sarah Heartleurn here to perform.

CATHY: Stop it, Todd.

JOHN: We just did it for fun. Our favorite was seeing who could keep a stranger on the phone the longest--not like Dennis and Nort on's stupid one-liners. I mean, This one was more creative. And since I'm going to be an Actor, I enjoyed the performing aspect of it all.

CATHY: How could you do any real harm by just talking to a stranger. I mean, he could hang up at any time. It's not like you made him stay on, or scared him, or hurt him.

LORRAINE: We murdered someone, Cathy. We murdered someone . . .

JOHN: Lorraine, he would have died anyway. We didn't murdered him.

TODD: Crazy how girls are such smartys--so willing, both of them. To carry this quiet with them forever.

CATHY: Look, Todd, you dialed the phone. If you don't feel any quiet, then I'm happy for you. But I'm the one who did the talking, and I do feel responsible.

JOHN: Todd, did you and Cathy meet the person you called?

TODD: No--we couldn't--they died . . . but Cathy, the good Samaritan had to try to redeem herself by meeting the girl, Mary Ann. Not only meeting her--giving her clothes, getting her into Pom Pom girls, going places with her. It was like Cathy had to be found out.

LORRAINE: Todd, you seem so insensetive to Cathy's feelings. I know how that feels . . . John and I both wanted to meet the pigman. He became very special to both of us. But only one of us feels responsible now--.

JOHN: That's not true, Lorraine. Would I have worked on the memorial epic if I hadn't felt responsible?

CATHY: We're all trying to explain and discuss a tragedy rationally--we can't take it back. None of us. We have to live with what we did.

(g) Have students adapt a scene from a story they have read by shifting the narrative information into the characters' dialogue.

THE OUTSIDERS

Novel by S.E. Hinton - Skit by Michelle Batchelor and Brenda Heiser

SCENE 1

Narrator
Ponyboy - 14 year old Greaser
Johnny - 17 year old Greaser; both have run away because they are involved in a murder that happened when they were jumped by Socs (short for Socials) in the park

NARRATOR: Johnny and Ponyboy climb in the back window of an old church that a friend, Dally, told them to hide in. It was a small church, real old and spooky and spider-webby. It gives them the creeps. As soon as they are both in, Pony flops down on the stone floor . . . and hard. Johnny lies down beside him and rests his head on his arm. Both are tired out from their running and riding the train and walking all day. Pony turns and starts to say something to Johnny, but Johnny is already fast asleep. Johnny wakes up earlier than Ponyboy the next morning and goes off to find a store. Pony wakes up and sees that Johnny's gone.

PONYBOY: Johnny? (Church echoes onny, onny.)

NARRATOR: Pony looks around wildly, almost panic-stricken. He sees some crooked lettering written in the dust on the floor. 'Went to get supplies. Be back soon. J.C.' Pony sighs and goes to pump to get a drink. He splashes water on his face and wipes his face with his jacket. He sits down on the back steps of the church. He hears noises in the back of the church . . . coming through the dead leaves . . . and then a familiar whistle, which he returns. He darts out the door so fast that he falls off the steps and sprawls flat on his face under Johnny's noise.

PONYBOY: Hey, Johnny. Fancy meetin' you here.

JOHNNY: (he looks down at Pony over a big package.) I swear, Ponyboy, you're gettin' to act more like Two-Bit every day.

PONYBOY: (cocks his eyebrow . . . not too successfully) Who's acting? What'd you get?

JOHNNY: Come on inside. Dally told us to stay inside.

NARRATOR: They go inside. Johnny dusts off a table with his jacket and starts taking things out of a sack and lining them up neatly.

JOHNNY: A week's supply of baloney, two loaves of bread, a box of matches. . .

PONYBOY: (impatiently starts digging into the sac himself) Wheee!. A paperback copy of GONE WITH THE WIND! How'd you know I always wanted one?

JOHNNY: (reddening) I remembered you sayin' something about it ince. And me and you went to see that movie, 'member? I thought you could maybe read it out loud and help kill time or something.

PONYBOY: Gee thanks (putting the book down reluctantly) Peroxide? A deck of cards . . . Johnny, you ain't thinking of . . .

JOHNNY: (sitting down and pulling out his knife) We're gonna cut out hair, and you're gonna bleach yours. (He looks at the ground carefully.) They'll have our descriptions in the paper. We can't fit 'em.

PONYBOY: Oh no! (His hand flies to his hair.) No, Johnny, not my hair!

JOHNNY: We'd have to anyway if we got caught. You know the first thing the judge does is make you get a haircut.

PONYBOY: I don't know why. Dally could just as easily mug somebody with short hair.

JOHNNY: I don't know either. It's just a way of trying to break us. They can't really do anything to guys like Curly Shephard or Tim; they've had about everything done to them. And they can't take anything away from them because they don't have anything in the first place. So they cut their hair.

JOHNNY: (sighs) I'm gonna cut mine too and wash the grease out, but I can't bleach it. I'm too dark-skinned to look okay blond. Oh, come on, Ponyboy. It'll grow back.

PONYBOY: (wide-eyed) Get it over with.

NARRATOR: Johnny flips out the razor-edge of his switch, takes hold of Pony's hair, and starts sawing on it.

PONYBOY: Not too short . . . Johnny, please . . . (Pony's hair falls on the floor in tufts.) It's lighter than I thought it was. Can I see what I look like now?

JOHNNY: No . . . we gotta bleach it first.

NARRATOR: Pony sits in the sun for fifteen minutes to dry the bleach. Johnny lets him look in the old cracked mirror they'd found in a closet. Pony does a double take. His hair is really light. He looks younger and scareder. Johnny hands him the knife. Johnny looks scared too.

JOHNNY: Cut the fron and thin out the rest. I'll comb it back after I wash it.

PONYBOY: (tiredly) Johnny, you can't wash your hair in that freezing water in this weather. You'll get a cold.

JOHNNY: (shrugged) Go ahead and cut it.

NARRATOR: Pony does the best he can. Johnny washes his hair with the bar of soap he'd brought . . . He didn't look like Johnny when he combed his hair back. His forehead is whiter where his bangs had been.

JOHNNY: (shivering with the cold) I guess . . . I guess we're disguised.

PONYBOY: (sullenly) I guess so.

JOHNNY: Oh shoot, it's just hair.

PONYBOY: Shoot nothing. (snaps) It took me a long time to get that hair just the way I wanted it. And besides, this just ain't us. It's like being in a Halloween costume we can't get out of.

JOHNNY: Well, we got to get used to it. We're in big trouble and it's our looks or us.

SCENE 2

Narrator
Dally - toughest member of the Greasers
Ponyboy
Johnny - in hospital due to back injury; critical condition
Doctor

NARRATOR: Dally and Ponyboy have just run through the hospital and have been told by the doctor that they can't see Johnny.

DALLY: We gotta see him. (He flicks out a switchblade.) We're gonna see him and if you give me any static, you'll end up on your own operatin' table.

DOCTOR: (calm) You can see him, but it's because you're his friends, not because of that knife.

NARRATOR: Dally looks at the doctor a second, then puts the knife back in his pocket. They both walk into Johnny's room and stand quietly, trying to catch their breath. Johnny is lying very still.

DALLY: Johnnycake? (Hoarse whisper) Johnny?

JOHNNY: (weakly) Hey.

DALLY: We won. (panting) We beat the Socs. We stomped them--chased them outa our territory.

JOHNNY: Useless . . . fightin's no good. (he is very white.)

DALLY: (licking his lips nervously) They're still writing editorials about you in the paper. For being a hero and all. (talking too fast and too calmly) Yeah, they're calling you a hero now and heroizin' all the greasers. We're all proud of you, buddy.

JOHNNY: (eyes glowing) Ponyboy. (Ponyboy leans over to hear what Johnny is trying to say) Stay gold, Ponyboy. Stay gold . . .

4. From Media

(a) Have the students monologue with an unfamiliar audience so that there is a change in tone, attitude, and work choice in the student's written interior monologue (suggestions for media that they may use include video tape, tape recorder, the Clayton Valley radio station KVHS, the school intercom, live performance).

An internal monologue, Me . . . The Forgotten Guitar, by Rhonda Von Kruze, an intermediate student.

Well, here I sit up on this dusty 'ole closet shelf. <u>What a trip</u>. When this dude bought me, I thought I'd be played at least <u>once</u> in a while! But NO WAY! I get stuck with some guitar freak who buys a different guitar each month. Wouldn't ya know I was bought in the month October, and who wants to play a guitar in October, especially when there's parties each Friday night?!! I've thought of asking this guy to take me with him, but do you think he'd understand? FORGET IT!

Let me tell you about my "owner:"
He's about 5'11½", weighs about 148 lbs. He's got a great build and is the quaterback for his school football team. He sings really good and when he holds me in his arms - or should I say, when he USED to hold me in his arms - my strings would just bust. I couldn't help it. His touch just sent electrical shocks all through my insides (I must have gotten that from my father - he was electric and my mom was a 12 string).

Anyway, back to my owner. Right now he's playing this really stuck-up Bass. She's really something. I'll admit she's a beauty but after all - she knows it!!!

Hey! The light just went on . . he's here! Please, open the door . . . Let me out! Tune me up . . .please!!!

Oh . . . he is opening the door, he's staring at me. WOW! He's picked me up.

"Bud, this the one ya want?"
YEA! What is this?
"Right Alan, how much do you want for her?"
"Ohhh . . . $20.00"
"Deal. Well baby, looks like you're coming home with me.
What is this? A pick-up? Well, I don't want to go. Alan . . . don't just stand there - SAVE ME!!
"Well, have fun with her Bud. She's a grand 'ole piece of music."
He did love me, once upon a time! Sigh!
(Eat your heart out my Fancy Bass!)

B. Reporting

1. From One's Imagination

(a) Ask the students to assume the identity of some object which they carry around with them all day (stick of gum, penny, etc.) and tell from the outside observation what occurred in that day.

(b) Have the students record an inner monologue, recording the feelings in the person of a cat.

Being a cat sure is easy! Just eat, sleep, and purr once in a while for my family. Most of all day I just lay here on this pillow. I mean really, this is the life.

Humans are really very nice to me. They feed me, pamper me, get out ping-pong balls for me to chase, pull out the softest pillows just for me to lay on, carry me around the house, just lots of things. I am probably better treated than most people.

Now as for chasing a dumb ping-pong ball around the house I must admit that most of the time I enjoy it, but mostly I chase it just to please my owners. You won't believe how much they get excitedly happy and laughing when they see a cat chasing a ping-pong ball around. They must think that us cats are really stupid to be chasing a ball around the house, and having so much fun. Well we're really not so dumb you know. I've seen grown human men, on a machine called a T.V., chase an oblong ball around and around on a closed in field in front of thousands of humans. Now if its anything thats dimwitted, its that!!

For the meals I get, they are very much to my liking. I'll tell you how I always get my way. They give me a dish of food and expect me to eat it. Well, I'll walk up to it, take a smell, and turn away. It's that simple. You oughta try it sometime.

The only human I don't like is the animal doctor. I think its called the vet. Those vets are mad witch-doctors, believe me!! They keep cats and dogs in wire jails, and I've heard rumors from Mable and Priscilla (to name a few) that these vets turn us poor animals into frogs, or, or even humans. I guess they only change animals into different forms if they be bad, because I've been to the vet 2 times, and I've been given back to my owners in my natural form both times.

Really, cats have the life!!

The end.

(c) Memory Writing

Have students recall a childhood experience such as the following example by Michael Foreman, an intermediate student:

"And now, children, put your chairs in a circle," said Mrs. Bellon my kindergarten teacher, "And I will read you a story. Douglas! Clean-up your cubby hole. Look! Do you want all of your finger paintings stepped on?"

"I wan'a play on da jungle gym," he pleaded. "Get over here or you'll have to sit in the corner." And with that, she had all the little brats in a circle. "Do you know what tooth decay is?" Nobody said a word. An air of silence filled the room, except for Harold who was in the corner pulling Andy's hair.

Harold had a crewcut and wore a pair of worn-out army boots, and looked a little like Gomer Pile. Andy was a pudgy blond that wore hot-pants and shiny black boots.

The teacher, being an observant lady in her late 20's, spotted this and responded accordingly. "Now," she said, "Do any of you know what tooth decay is?" I raised my hand. "Tooth decay is when your teeth rot out of your head."

"Yes Michael," she said reluctantly. And with that the kids began to look a little frightened. I looked around marveling at what I had done and grinned from ear to ear. The teacher, realizing the mood of the little kids, immeadiately attempted to stabilize the mood of her students.

"I think I had better read this now. This is a story about two germs: Albert and Agnes. They eat up your teeth." Now the kids were frightened! Even I was a little shaken up because I had a germ complex. When I was four years old, I, because of a morbid fear of germs, scrubbed my hands raw.

The teacher read her book all the way through with few casualities. "Now I'll show you how to brush your teeth." She reached into her little bag and pulled out a big pair of teeth and a tooth brush that looked like it was made from a tree branch. All the kids, panic stricken, ran to the back of the room crying. The teacher, bewildered, told us to take our naps.

(d) Ask students to define certain words as they see them, writing down their own particular definitions on paper. Compare definitions among class members. Some suggested words are: "teacher," "brother," "teenager," "yellow," "pig," etc. Now ask students to switch roles and define the words assuming the identity of the person or thing that they just defined; i.e., define <u>teacher</u> from the point of view of the teacher, <u>teenager</u> from the point of view of the parent. Discuss reasons for change in outlook.

(e) Have the students improvise conflict situations which emphasize point of view differences. After each improvisation have students involved switch roles and then discuss how they changed their interpretation.

(1) Parent and child confronting issues of long hair, late hours, going steady, report cards, clothing, etc.
(2) Teacher and student discussing behavior grades.
(3) Principal and a student arguing over a cutting, smoking, etc.

(f) Have the students pretend that they are Adam or Eve. Have students write a diary or have students pretend that they are the last survivors on the earth; have them write a diary.

2. From Real Life

(a) Have the students cut out letters to Ann Landers, Dear Abby, etc., with questions or problems. Have them avoid cutting out the syndicated columnist's answers. Have the students write an answer to the person with a problem.

(b) Have the students write a letter for the school newspaper's Letters to the Editor column about a problem, an issue, a suggestion.

(c) Have students report on the most embarrassing moment.

An example by Tony Beach, an intermediate student:

The most ambarresing moment was the time I was at ski Incline at a race that I had been waiting for for alongtime because I had just gotten my new Ficher's. Everybody was there my girl friend my family and friends. the left line seemed like hours but it was only 5 minutes. I ski down the starting gate and get in line for the start. The line slowly gets smaller and smaller till It was my turn I slid down into the starting gate.

The countdown started 5.4.3.2.1.GO. I skated out of the gate I started in to my turn I finished the course fairly well when the told me my time 23.7. I felt like going of a jump and doing double summer salt and doing out riggers down the hill. I told everybody my time they couldn't believe it and I went to tell my best friend my time which was better than his and he was a better skier than I was. I went up to the board to check my time but before I had got there one of my friends came up to me and told me my time it was 33.7 instead of 23.7. I felt like dying.

(d) Have the students write letters to the Chamber of Commerce or corporations requesting commercial, manufacturing or consumer information (catalogs, specifications, maps, etc.).

Note: Addresses of corporations including name of president or chairman of the board are available in Thomas's Register and Standards and Poors Directory in the public library or can be obtained through individual requests by phone or in person from the reference librarians at the public libraries.

(e) Have students respond to the following memory association: Have them look around the room until a person or object reminds them of a memory of theirs from any time in their life. Have them write the true story of that memory as if they were writing to a close friend. (Preceding memory listing assignment is on page 53.)

MEMORY ASSOCIATION FOLLOWUP-GOING THROUGH THE SNOW
by Lee Ann Geigle, an Intermediate Student

The day had started out nicely. My grandparents had just left our house the week before. Now they were at one of my aunts' house - the last stop before they went home. They had traveled to just about all their childrens' homes.

On March 9, 1967 in the evening my grandmother called my mom and told her that my grandfather died. The funeral was going to be on March 15, and we were going to be there. They were going to fly the body back to Washburn, N.D. where they lived. Everybody was sad. Sadness like that was hard for us children to understand.

I remember the next day at school, I told my friends that we were going to North Dakota and I would be out of school for at least two weeks. They all envied me. I don't think I really understood that my grandfather was dead. That evening my mom packed our clothes and got out all the mittens and hats because we would be going through snowy mountains.

We left early the next morning, it was still dark out. It took us three days to get there.

Everyone was there; all my aunts and uncles and cousins. We stayed with my grandmother and so did a few of the other families. Some of them were with another of my uncles who lived in that town.

My brothers stayed with my grandparents on my father's side, when we went to the funeral. The part I remember most about that service is when the whole family walked down the center aisle, while everyone watched us. That always bothers me. We went to the cemetery and everyone gathered around the coffin. There were flowers around it and a flag on it. Some men took the flag, folded it up, and gave it to my grandmother. There was a military gun salute. Then we slowly drove back to town.

We walked back to the church and had a sort of lunch. There were sandwiches and cakes. I remember wondering why we had that, I really didn't think anyone was hungry.

When we finally got back to the house, everyone sat around talking. After a few days we had to go back home again. That's really all I remember about it. I don't remember if anything happened on the way home, it just slipped my mind. But some details stayed with me this long and feel I will always remember them.

(f) Have a student select a person in the class to interview. Have him try to ask questions which will reveal the unique qualities of this classmate. Then have the interviewer share interviews with the entire group or submit to school newspaper.

(g) Show film "Auto Wreck." Have the students write an on-the-spot broadcast of the accident. Or, in a similar vein, have them write a broadcast of a rocket launching.

(h) After reading "Fifteen" in Counterpoint, have the students write an internal monologue wishing for something that is important to them, such as a room of their own, a cycle, a particular girl or boy friend to pay attention to them.

(i) Have students record an everyday experience.

An example by an intermediate student of an everyday experience:

I can hear the crackling, sizzling bacon popping up and down and coming down with a splat.

I can hear popcorn with a clicking sound against the plastic pan and banging up and down as the kernals turn into fluffy popcorn as it explodes in the pan.

3. From Literature

(a) "Dr. Heidegger's Experiment" from Counterpoint. Ask students to assume the role of an observer witnessing the action of one of the following characters: Gascoigne, Medburn, the widow Kilogrew.

(b) Have the students report their responses as they read this story.

An example by Randy Cross, an intermediate student:

JONATHON LIVINGSTON
SEA GULL

I think that the book Jonathon Livingston Seagull is based on human beings. The author uses seagulls instead of using people. To me this book shows how almost everybody wants to live by the old rules and how all people should set goals in their life.

I think this book refers to people by the way the main seagull in this book tries to do something else than the rest of the crowd or flock. This bird set a goal to learn how to break the speed record for seagulls. This bird named Jonathon also had the urge to try to tackle and defeat new things.

In real life some people try to do great feats, instead of using people this author uses seagulls.

This bird Jonathon set goals in his life all of the other birds would hardly ever think of. Jonathon made goals that he wanted most to be able to do.

(c) "The Turtle" from Counterpoint. Ask the students to assume the identity of Tony on the evening of the day of the story in which he and his father had come across the turtle in the road. He is leaving tomorrow for overseas and might not see his father for a good many months. Have the students assume the persona of Tony and write a letter to the father in order to reestablish the bond he had before the unfortunate episode with the turtle. Have them try to explain the lessons Tony learned and discuss what new insights he has about his father and about himself.

(d) Dramatic Monologue

Have the students write a dramatic monologue.

Have students decide which dramatic monologues to audio-tape.

Arrange interior monologues in which three students represent a teacher speaking to two students. Have the students write a script in which the teacher is lecturing to the students and one student answers with external responses, while the other student silently responds with interior monologue.

(e) Autobiography:

To follow the reading of The Diary of Anne Frank from Counterpoint. Have the students write an autobiography using memories, feelings, conversations, descriptions of places, character sketches and people, and narration of events.

How long should an autobiography be? At least four chapters (more if you wish). Feel free to include photographs and illustrations.

Chapter 1 - Memories

Have students think back on their early life and recollect an incident, something that happened that they had strong feelings about, fear, anger, embarrassment, happiness, etc. Have the students tell about the incident and to include a conversation and description.

Chapter 2 - A Phase

Have the students tell what happened to them during a certain period of their life covering many months or possibly several years: for example, the school or schools they went to as a child, their favorite games and pastimes, their best childhood friend and things they did together.

Chapter 3 - The Present

Have the students write about the most important person and the most important thing in your life at the present. They can write about these separately or together. Have them include at least one incident and as much conversation as they can.

Chapter 4 - The Future

Have the students write about any or all of these topics: what they hope to become or be like, what they want to do with their life, how they would like people to change, their hopes and fears about the future, this country and the world in general. How they want others to see them (what kind of person they are).

4. From Media

(a) Show the students the film "House Jack Built" 2062-2 and ask them the following questions:

(1) Your parents are angry about a poor grade in a certain course. How do you feel? Then you pull out your "Golden Mirror." What do you see? (Paper is the mirror.)

(2) When is Jack the happiest? Before or after getting mirror?

(3) What if everyone had a golden mirror, what would the world be like?

(b) After the students have seen the film "Junkyard," have students write papers creating the setting and plot of a fictional story, based on a true experience.

An example by Rhonda Nicholas, an intermediate student:

As I climb up the snowy ledge, everything looks far-away beautiful. It looks like a picture post card you buy in the five & dime. I climb on, every muscle in my body aching, thinking how I would like to throw my pack down the craggy mountain. I look up, and all around me nothing but huge mountains of granite. I feel as though I am nothing compared to these beautiful and spectacular sights. Finally, the top is nearing. Trudging on I see a gray squirrel poke its head from beneath a bush. It has a mouthful of nuts and looks at me greedily.

I look down upon the long ascending ledge over wich I had just came. It is covered with months of old snow, even though it is in the middle of August. As I look out over the valley, of wich I had come several days before, I can see a hazy, smoky mist covering the trees. There is a clear, clean and fresh smell up here. A mixture of pine and smoke. The trees look like giants holding up their skirts exposing their brown trunks.

The huge boulders I had passed earlier looked like small grey marbles.

Sitting on the edge of the ledge resting I am thinking how very little pain was well worth the view.

My dad is looking at the map and he said that the lake should be right over to the left, and on I walked, blisters and all. After we had walked about a mile toward the so called lake, (I was beginning to wonder!)

We came upon this meadow. My dad looked at the map and said, "that's funny, I was sure the lake was over this way! He got out his map again and said, "OH NO!" To find out what the matter was, we were heading in the wrong direction, back up and over is how we were supposed to go. I felt like crying. Oh well, up again. After we walked for about two miles we came upon another ledge to climb. Not quite as high as the first one though. (THANK HEAVEN!) My dad said the lake was right over this ledge and we could find a good camping spot. Onward we climbed, tired and aching. Finally the top I fell down onto a rock and took off my pack. I could have just screamed. There was the lake alright. Straight down about a mile. It looked perfectly square. Oh all sides of the lake there was nothing but huge boulders of granit. The lake itself was still frozen over and looked like a huge bathtub. Looking out across the valley over the lake, we could see a long winding trail leading up to another lake. But, we decided we had had enough adventures for one day.

C. Generalizing

1. From One's Imagination

(a) Picture, photo writing: Ask students to bring in their favorite pictures and photos. Exchange and write about them.

(b) Resolutions for life in 1971. Many magazines have good articles at the end of the year about life during that year. Each student should write his own resolutions for the world.

(c) Have the students create a Utopia and write about life in that Utopia. This assignment has many possibilities by groups. They may write a play of life in Utopia or a fictional story of the inhabitants.

2. From Real Life

(a) Ask students to take a survey of some controversial issue, asking people from different generations, occupations, sexes, to give their opinion. Allow several days to complete the survey. Have each student record responses directly, using quotation marks. Remind them to use the same wording each time they ask their questions so as not to influence the answer. The question should not encourage a mere "yes" or "no" response. Include eight of the following people in the survey:

(1) one parent
(2) one person over 60
(3) one public servant (policemen, fireman, mailman, librarian)
(4) one teacher
(5) one intermediate student
(6) one child under 7
(7) one neighbor
(8) one college student
(9) one businessman
(10) one religious figure

Typical questions for the survey might be the following: what do you think about the legalization of marijuana, where do you stand on Women's Lib issue, what is your opinion of President Nixon?

Discussion afterward should emphasize differences in viewpoints, understanding diversity, warning against generalizing about life outlooks, or any particular group, etc.

(b) What the World Needs Now

Each student finishes his statement discussing types of solutions he feels to be good to ameliorate some physical, spiritual and intellectual problem that mankind suffers from.

(c) How to plan a perfect murder.

THE PERFECT MURDER
by an Intermediate Student

My name is Gary, the story I'me going to tell you is true. The way I found out about it is the person who did it told me. And here's how it goes.

Johny was a young man who had alway's been friendly and very pleasant to be with. I was his best friend and he trusted me with everything. I guess his worst problem used to be that he was lonely. I really could'nt understand because everyone liked him.

One day he fell for a beautiful girl who was about twenty one, one year younger than him. Diane liked him very much, and then they became very fond of each other. On May third nineteen Seventy they were married. I never really cared for her I don't know why but I didn't like her.

It was the night before they were married. Joe the bartender through a stag party for Johny. Johny did'nt really feel like doing anything, I did'nt know why, so I went over and asked him, "Whats wrong"? "I got my notice thats telling me I've been drafted, you know what that mean's? Its riuned all my plan's."

"How long before you go"? "One week." "Just tell diane you'll haft to cut the honeymoon short."

The next day they were married. They left Immedeitly for thier honeymoon, (They wouldent tell anything because they did'nt want to be bothered.)

When they came home he said good-by to both of us.

It had been one year that Johny was gone. I'd thought I'd go over and comfort her. When I got thier I knocked. No one answered. I went around and looked in the window. To my amazement she was having an affair with another man. I knew who he was his name was Joe the bartender.

When Johny came home I told him everything. I left. I went somewhere. Johny went over the Joe's house when he got there he was dead. He fiared the police came and arrested him for murder one. The judge had him hung.

Can you guess who killed Joe.

(d) Have the students write a monologue explaining to their parent or the vice principal or some other adult the problems and frustrations of being 13 (or their age).

(e) Dialogue: Hold a debate or panel discussion on a controversial issue of importance to the students. Have each student write a dialogue with an adult or with a peer on some major conflict.

(f) Have the students assume that they are the inventors of the items below. Have them explain their invention to a group of friends. Then they are to sell it to a manufacturer.

(1) A generator for producing electric current direct from atomic energy, instead of the indirect method of utilizing its heat, was invented by a former professor of electrical engineering at Harvard. The charged particles emitted by the reactor are channelled into a stream by electromagnets. (Pat. No. 2, 748,339)

(2) A chemical compound effective against body lice was found by two chemists of the Department of Agriculture and made available to the people of the U.S. (Pat. No. 2, 768,927)

(3) An improved hand grenade in the shape of a baseball, containing 2,300 tiny steel pellets, which can be thrown 60 ft. or more, penetrate a 1-in. board at 15 ft. but be ineffective 60 ft. away, thus protecting the thrower, was invented at Frankford Arsenal, North Philadelphia, and assigned to the U.S. Army. (Pat. No. 2, 762,203)

(4) A vaccine against the world's worst cattle disease, rinderpest. (Pat. No. 2, 756,176)

(5) An apparatus for automatically backing a car for parking. (Pat. No. 2, 760,119)

(g) Have students compose memory "snatches," using Joan Baez's autobiography Daybreak as a model. Have the students organize these memory snatches categorically, friends, family, places, etc., for later use in their autobiographies. Students are to write memories on separate pages and later incorporate them in their autobiography.

3. From Literature

(a) Tell students the story of Dr. Jekyll and Mr. Hyde. Assuming that they are Dr. Jekyll, have them write his prescription for the potion on the outside of Dr. Jekyll's bottle which transformed his personality.

(b) "The Turtle" from Counterpoint. Ask the students to assume the identity of a member of the Railroad Flat Committee to Preserve Nature. They are to prepare a speech for membership about how people from the City, especially the youth, have little regard for the animal life in the Sierras.

(c) Have students read a novel and then the play based on that novel. Ask them if they like the play or the novel better. Have them explain why. Ask them to discuss the major differences between the novel and the play.

ESSAY "SOUNDER"
by Don Tycer, an Intermediate Student

I like the novel Sounder more than the drama because the drama does'nt express the feelings of the relationship between Sounder and the family the way the novel does. I also think the novel had more meaning of life to it then the drama. The drama seemed empty of feeling while the novel expressed the way life was in the 1920's

It also expressed how people felt about blacks in those days. The drama changed the novel around to much and it took all the feeling of sadness and despair out of it. David Lee Seemed like a different boy in the drama then in the novel. He seemed strange and unreal in an eerie sort of way.

Even Nathan seemed a strange cheery man when he should be sad. In the novel, Sounder was talked about more and shown more in the novel then in the drama. In the drama it seems like the name should'nt be Sounder because they don't show him enough it seems to focus mostly on Nathan and the family.

It seems like all they talk about in the drama is how they are afraid of starving and, Nathan at the prison camp.

4. From Media

(a) Show pictures of two different groups of people. Ask the students to speculate on the different characters' feelings and on what kinds of people they are. Would the people from one group get along with those in the other?

(b) Have the students assume that they are a figure portrayed in a photograph (maybe of a crowd on a street, a figure looking at a polluted creek, etc.) or transparency and ask them to write a letter to President Nixon on some issue with which they feel a personal involvement.

(c) Have the students assume they are parents writing to school authorities criticizing the dangers of permissive or authoritarian teaching in public schools.

(d) By presenting a large photograph, an overhead transparency projected onto a screen, or a picture from a book mounted in the opaque projector, have the students give titles or captions to the picture.

(e) Have students discuss the problem of noise pollution.

An example by an intermediate student about the problems of street noise:

Some of the problems of the city have to do with noise pollution. People talk on the street and you can hear every word they say. There is so much noise pollution that if you lived in the city all of your life you could go deaf. Some people think maybev the noise only goes on in the dav time, they're wrong. It goes on 24 hours a day. You can get used to it after awhile, but people who have just come to the city think they never will. It keeps them up at night and when they finally do go to sleep it wakes them up.

There are so many horns blowing, whistles blasting, people talking, and street cars rumbling, that you can get so confused you can get in a wreck.

ASSESSMENT - EVALUATION: AN INTRODUCTION

A. Can Writing Be Evaluated?

The question of how to assess student writing is a difficult one because it is complicated by the fact that writing is a process and yet most instruments we use that measure behavior yield results that are essentially products. We infer a relationship between what the student does when tested (his product) and the process that is going on in his mind when he is writing. This process defies objective measuring; hence, we tend to rely exclusively on norm-referenced measurements or multiple choice tests that place the student performance along the scale which relates his behavior to the average or mean performance of the greater student population. Or, on the other hand, we rely on criteria-referenced measurements that place the student's behavior at levels or increments that are sequenced toward mastery of that skill or ability. In both cases, a great deal of subjectivity is involved in the preparation of test items. In the former, the author of the test items poses a question that purports to challenge the student writer to compose a response that comes close to the idea the test author formulated when he wrote the question. In the later case, the notion of mastery is open to question and the relatedness of each test item along a continuum must be seriously pondered, let alone the relevance of the test item.

Also, there is a great danger when we try to evaluate a student's written work by overtesting to the point that we spend an inordinate amount of class time testing, time that could more profitably be spent on instruction or allowing the students to simply write silently. To be sure, evaluation or documentation is necessary; and, in fact, a teacher spends much time performing acts of accountability for a variety of audiences during a single period of instruction. A teacher takes roll, tells the class as a whole how it is doing, tells individual pupils that they are doing well or need improvement, hands back papers and tests with written comments, corresponds with counselors and with parents, records in the grade book students' performances that cumulatively will yield an abstract grade of the student's performance over time. Other meaningful ways of evaluating are tapes, revealing patterns of language development, files of sample papers, quality and quantity of types of compositions written, the amount of attention the student pays to the written word in context other than the English classroom, and/or the extent to which he compares the written word with the visual symbol or other comparisons of media.

We must also keep in mind that many student behaviors which are the goals of a teacher for a particular class are manifested hours after the class is over; they are, therefore, lost as evidence of success. All of the more sophisticated means of assessing an individual are expensive and time consuming, so the question of priorities must be asked: is the goal of teaching composition the improvement of the process of learning how to write or is the goal to evaluate the writing process?

B. For Whom is Evaluation Most Relevant and Important?

The answer to the question posed above must be the student. He wants to know how he is doing, he wants recognition for his success, he wants to know where he is deficient, and he wants to know how he can remedy that deficiency. Quite often he is the best judge of his own performances. The second most important audience for evaluation is the teacher, but the teacher is concerned with not only one child but also the other students in the class. In intermediate and high school situations, the number for which the teacher is responsible is more like 150 students. The teacher wants to know how well a whole class is doing because he or she is motivated by a professional interest and a dedicated commitment to help students improve.

The relationship between the teacher and the learner forms an I-Thou bond, each engaged in a dialectical process of instruction, assessment, individual guidance, and growth. The dedicated humanistic teacher is concerned with each child's development over a period of instruction. With 150 students thorough study of each child is a mathematical impossibility.

The parent is also an important audience involved with the process of evaluation because the father and mother are specifically interested with their child's development and how the child compares with other children.

The next audience is the department chairman in the secondary school. He or she is interested in class performance and the effectiveness of the curricular program. Also, a principal is interested as the instructional leader of the school and is concerned with whether or not the school is running smoothly.

The central office administration is another audience that is interested in evaluation because it is accountable to the local taxpayer and State educational agencies. No less interested is the school district's board of education and the local press agencies. They are mainly concerned with relative performance of the schools within the district. At the State level, the Department of Education, the Board of Education, and the Legislature are interested in the cost effectiveness of class instruction, and at the Federal level agencies are concerned with parallel issues.

The point is that one can consider each audience from the child-teacher-parent, I-Thou relationships as a center with each following audience as a concentric circle around that central point with the Federal government the outermost circle. Past the child-teacher-parent, the circles represent a different level of reality, an I-It relationship with the student, not a bond between a child and an adult, but a nexus between an official audience and anonymous students.

C. Some Questions To Think About

This lengthy introduction has been necessary in order to put into perspective the arduous task teachers have of constantly monitoring students' writing. The teacher should keep a number of questions in mind as he or she considers ways of assessing writing:

1. Is writing a skill? Is it a mental process?

2. Does one master writing?

3. Is there a sequence of skills that lead to the mastery of writing?

4. How objective are objective multiple choice tests of writing? Is there such a thing as a writing test in which the student does no writing but merely marks options?

5. Do measurable changes in writing constitute real changes in the writing competency of learners?

6. Do criteria reference measures adequately demonstrate cognitive and affective growth in writing competence?

7. Does the attempt to control short-term, easily measured skills work against the attainment of a long-range goal of learning how to write?

8. Does the teacher's imposition of a specific skill prevent student's self-correction and exploration of new areas of writing?

9. Are specific writing skills and their sequencing based on sound theory and research on the processes, competencies, and behaviors being developed?

D. The Teacher's Languaging Program

With the ideas stated above in mind, the teacher of writing can first consider his composition program as a whole. One might want to follow a ratio of the types of writing: recording, reporting, and generalizing. For instance, in grade 7 the ratio of recording to reporting to generalizing might be 2:4:1; whereas, in the 8th grade it might be 3:3:2. These ratios would also suggest the sequence in which assignments would be given to students. Another way to approach the overall program would be to follow the recommendation of Ken Macrorie:

> "You will write, and your papers will be read around this table (class). The class is designed to move you from success to success. For the first month neither you nor I will talk about anything weak in the papers. Only the strong places. I will reproduce sentences or passages I think are strong and you will say why you like the passage, or just that you like it and you don't know why. If you are not moved by the writing, you will say nothing. Keep your papers in one folder. I will not grade them until the end of the semester. In the meantime, you will be getting more responses to your work than you ever got from a grade. Good writing will be reproduced and read and praised. Later in the semester we will comment on weaknesses, as well as strengths. If at any time you feel desperate for a grade, because dad has promised you a new car if you get a B or you need a grade for application to Harvard Law School, bring the folder and I will give it a grade as of the moment."

In addition to having the students accumulate their papers, the teacher would want to assign as much sensory writing and description as possible throughout the year. One method of avoiding the possibility of students losing their own papers, is for the teacher to staple each new paper onto the past papers and keep them in one drawer to hand back to the student after the newest paper has been read. This way he can compare his past errors and successes with the ones just evaluated.

Another method of reducing the amount of reading of student papers is for the teacher to assign a brief paragraph each day of the week. Perhaps at the beginning the teacher may provide a topic sentence, such as, "I liked this story about the kitten because . . ." After each writing exercise the teacher will collect the papers but will not read them. On Friday the teacher will pass back all of the students' papers. From the collection, each student will select one to be carefully evaluated by the teacher. Before he resubmits the paper he has selected he will have an opportunity to rewrite it before it is graded.

E. The Purposes Of This Composition Program

Among many of the goals of this composition program are the following:

1. The students will have had experience of composing by speaking, writing, acting, and hopefully filming. Since language requires an orchestration of experience, each mode of composing possessing its unique advantages in communicating.

2. Students will be aware that language is a means of self-discovery. As E.M. Forrester questions, "How can I know what I think until I hear what I say or see what I write?"

3. Students will realize that when man encounters the ambiguous, the chaotic, or the unfathomable, he mythologizes to place that which disturbs him in a context; he metaphors to establish the identity of the opaque, and languages to share and receive the ordering of the disordered experience.

4. Students will expect from their teachers languaging assignments, a number of aspects of the exercise that will provide them with something to work with such as the purpose for composing, the audience for whom the message is directed, the persona that is most appropriate for him to adopt, the attitude or a stance toward the subject of his message and/or the tone or degree of formality or informality with which he will select his diction.

5. Students will know how to vary their language according to the purpose and the audience to whom they write.

6. Related to the preceding, students will have adequate precomposing or stimulation exercises before they are required to write.

7. Students will know that they can rely on their fellow students as editors of statements and that they may even be graded by these editors.

8. Students will know that language is playing with symbols for the purpose of creating order or disorder, just as the pigment of paint can be used to play, to explore, or to express one's feelings.

F. Correcting a Paper

With the above in mind, the teacher confronted by a student's paper may ask the following questions, the answers of which may or may not determine the fulfillment of the above goals:

1. Can the writer shift styles to suit different sorts of audiences?

2. Is he accustomed to sizing up situations and adapting himself to the expectation of a variety of audiences?

3. Not that the writer should slavishly adopt new persona in each occasion, but does he compose and design situations by the very language he chooses when he writes?

4. Can he maintain a consistent point of view when he wants to and change when he wants to do that?

5. Is the speaker or writer able to order information so that the listener or reader knows what he needs to know at each point in the narration or the exposition?

6. Are his ideas structured logically or are they only a grocery list of notions?

7. Does he use his language transformations only where they are appropriate, producing a sequence of language constructions that describes a line of thought?

8. Can the writer subordinate linguistically what he has already subordinated in his thoughts and feelings?

9. Can the writer find a metaphor that captures the essentials of the composition or parts of the composition?

10. How much red ink should I use when I find errors in the student's paper? One answer to this last question is in the quotation by Paul Diederich in the Introduction of this guide on page i.

ONE MODEL FOR EVALUATING COMPOSITION AND ACHIEVING DEPARTMENTAL GOALS IN LANGUAGING

By Bill Barber
Foothill Intermediate School

At Foothill Intermediate School, composition is taught in two different styles. The seventh grade uses one approach, the eight grade another.

The seventh grade teachers take the concept of Man and His Creations and develop a whole Social Studies - Language Arts curriculum about the theme of mans' creativity. In writing they incorporate a variety of literary genre. On the seventh grade level, four teachers team teach a Humanities program. Each teacher has an English - Social Studies background, but also each teacher has another strong interest in a Fine Arts area which he teaches for a three week elective period during each quarter. The four teachers teach for a 90 minute block of time with the same students. Subjects are intermingled so an observer probably would find it difficult to detect a definite Social Studies or Language Arts concept. The four teachers set general goals for the year and then each quarter redefined them to more specific goals.

The eighth grade teachers contain themselves within the Language Arts discipline and do not block a program with the Social Studies teachers. During the first semester more stress is placed on grammar and composition skills in the traditional sense than during the second semester. The second semester is not devoid of composition, but more literary genres are investigated and questions are posed for reaction purposes.

Description of Project:

All eight teachers met at the beginning of the 1972-73 school year and agreed to the general guidelines of the project. Forty seventh graders and forty eighth graders were selected through a random sample. Half the students on each grade level were considered accelerated and half were at grade level by grade achievement and standardized test scores.

Each student was to write 5 to 7 papers over the school year. These papers were duplicated so that the originals could be evaluated and returned to the students within the normal length of time. Through attrition, our sample of students was reduced so that we ended with twenty students on each grade level with at least seven papers in each folder. Since our original sample was random, we assumed the remaining forty students had a similar academic profile. By taking a random sample of ten from the forty, we found our assumption was valid.

Evaluation:

In September, 1973, the evaluation of this writing project will initiate our "Inservice Program" for Composition Curriculum at Foothill for the 1973-74 school year. The eighth grade teachers will rate the seventh grade papers and the seventh grade teachers will rate the eighth grade papers. A rating scale of 1 to 8 will be used. One half the papers of a grade or approximately 70 papers, will be given to two teachers for each of them to read and rate so that each paper will be rated by two teachers. General criteria will be agreed upon for the rating scale. Names of the students will be covered and the dates deleted and coded.

Three general questions are being asked:

1. Can a random set of compositions be written and evaluated on a rating scale through an impressionistic method and have a positive correlation to the sequence in which the papers were written.

2. Do students improve writing skills over a period of time - in this case approximately eight months?

3. Does the more traditional approach to composition instruction enrich a student's growth in writing more or less than an innovative approach?

#11/4